

MUSIC SUPERVISORS JOURNAL



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FEBRUARY, 1929

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OFFICIAL ORGAN OF THE MUSIC SUPERVISORS NATIONAL CONFERENCE
AND OF THE FIVE SECTIONAL CONFERENCES

Published Five Times a Year

PAUL J. WEAVER, *Editor and Publisher*

University of North Carolina, Chapel Hill, N. C.

Sent free of charge to all teachers of music

Publication dates: October 15, December 1, February 1, March 15, May 1

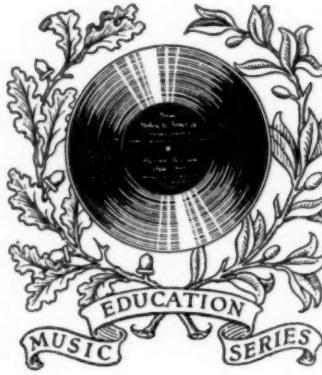
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MUSIC SUPERVISORS JOURNAL

Vol. XV

CHAPEL HILL, N. C., FEBRUARY, 1929

No. 3

Official Organ of the MUSIC SUPERVISORS NATIONAL CONFERENCE and of the FIVE SECTIONAL CONFERENCES

PAUL J. WEAVER, Chapel Hill, N. C., *Editor*

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Editorial Comment

PAUL J. WEAVER, Chapel Hill, N. C., *Editor*

A CORKING
GOOD IDEA

The editor's mail brings to him many interesting programs from all over the country—programs from friends, programs from strangers, programs good, bad and worse. He often wishes that space were available to print many of the interesting ones that come in each month; unfortunately, only now and then can a very unusual program be mentioned.

Among the recent arrivals is one from a far-distant friend, a concert of works of Gustav Holst and R. Vaughan Williams, for chorus and orchestra. Read the program!—Williams' Concerto Accademico; Williams' Flos Campi (suite for solo viola, small orchestra and small chorus); Holst's The Golden Goose (A Choral Ballet); and Williams' Flos Campi.

No, the printer didn't make a mistake. Flos Campi was being heard in this town for the first time, so it was done *twice* on the same program. Why? Well, why not? Can you get a real conception of any piece of music by reading it thru once or by hearing it thru once? And if you can't, can you expect your audience to? How many times have you heard a new work, only to wish that

you might hear it again at once so as to really get something out of it? And after all, if a new work is worth learning at all, isn't it worth thoro listening to on the part of the audience?

Have you guessed where this program was given? Yes, you're right—it was in England: the Bach Choir of Newcastle-upon-Tyne, under the direction of the eminent musician, conductor and composer, Dr. W. G. Whittaker.

Suppose you try it out! We believe your audiences will appreciate the idea. Of course, you've got to take one precaution—use a piece of music that's *worth listening to!*

IN THIS
ISSUE

This issue of the JOURNAL carries the definite announcements of the meetings of the Southern and Eastern Conferences (pages 51 and 31, respectively). Our next issue, that for March, will reach you in time to give you the detailed programs for the Southwestern, Northwest and North Central Conferences, all of which are to be held in April. We hope you will read these announcements, and attend the meeting which is to be held in your part of the coun-

Music Supervisors

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try. The Conferences have gained for themselves the enviable reputation which can come only to live, helpful organizations. They can do you real good, and you can do *them* real good. They are coöperative organizations, helping those who help them. The least you can do for the Conference is to join it, and the least you can do for yourself is to go to the meeting!

As you will see in the announcements of the Sectional Conferences on following pages, the membership campaign this year is being carried into every part of the country thru state organizations—a state chairman supported by a state committee covering each natural division of the state. Dues should be sent to your state committee member or your state chairman (or, if you don't know who these are, to the JOURNAL office.) These dues are then sent to the treasurer of your sectional conference, who sends you your official receipt and who then pays the national treasurer and the publication office that share of your dues which goes to those purposes—your membership in the sectional conference automatically gives you membership in the National and entitles you to a copy of the annual Book of Proceedings.

If you happen to live in California, you should send your dues to Miss Minerva Hall of Long Beach or to the JOURNAL office; if you live in any of the other states, you will find the name of your state chairman in the pages of this issue given over to sectional conference announcements.

A GRACIOUS SUGGESTION

A letter has just reached us from the Secretary of the British Federation of Musical Competition Festivals, in which the gracious suggestion is made that the English Judges who will be adjudicating Canadian festivals in May and June may be available for adjudicating some of our festivals in this country. If you wish to make such an arrangement, you should write to the Secretary, H. Fairfax Jones, Esq., 22 Surrey

Street, Victoria Embankment, London W. C. 2.

Mr. Jones' letter is so interesting that we are quoting from it:

"During the seven years the Federation has been incorporated, the number of Festivals has risen from about eighty to more than two hundred, and that of competitors from about 120,000 to probably a few over half a million. While, seven years ago, the type of music done by some of the smaller isolated Festivals was not good, the standard of these has now risen until it is practically equal with that of the best.

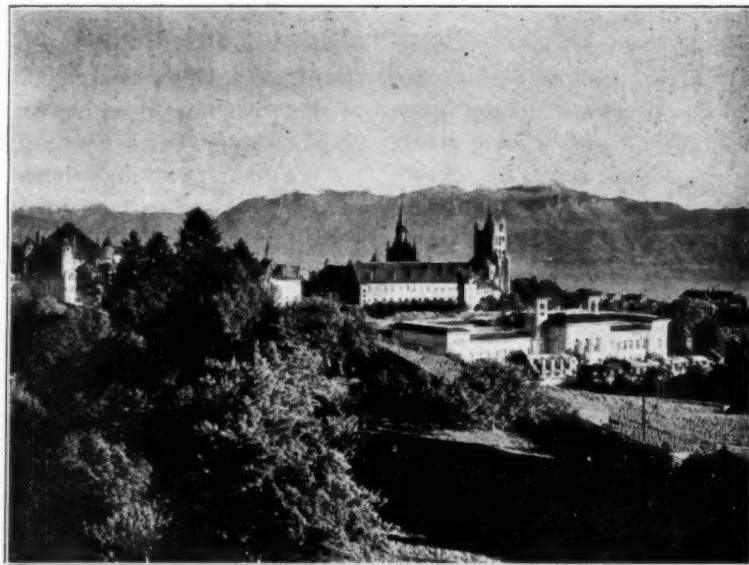
"We attach great importance to the quality of music—more so than to the actual difficulty; and an enormous amount of care is taken by Festival Selection Committees in sifting out the very best publications which are suitable for the different types of choirs and other competitors.

"In our list of Adjudicators you will see the names of some of the most eminent musicians in the country, and it is to the type of music chosen and equally, if not more so, to the excellence of the adjudications to which we owe the enormous progress which has been made in music during the last few years. An Adjudicator who simply gives the order in which he has placed the competitors is of no use whatever to us. We expect from him definite teaching, and reasons for his decisions couched in simple language which can be understood even by the children's choirs. The oral adjudication is the keystone of our arch."

DEPARTMENT OF SUPERINTENDENCE

In connection with the meetings of the Department of Superintendence, N. E. A., which is to be held in Cleveland February 24-28, there will again be a discussion group on music education, under the chairmanship of Dr. Will Earhart of Pittsburgh. Walter Van Dyke Bingham of New York City, Superintendent John T.

First Anglo-American
**SUMMER HOLIDAY MUSIC
CONFERENCE**
LAUSANNE, SWITZERLAND
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II. **The Standard Conference Tour**—England, Belgium, Germany, Czechoslovakia, Austria, Switzerland, France. 58 days from New York to New York, \$765.00 with Cabin Class on the Atlantic steamers.

III. **The Students' Conference Tour**—England, Belgium, Switzerland, France. 38 days from New York to New York, \$395.00 with Tourist Class on Atlantic steamers.

IV. **Special Italian Tour**—Italy, Switzerland, The Riviera. 57 days from New York to New York, including First Class on steamer to Naples and Cabin Class back from Channel port.

MAKE YOUR RESERVATIONS NOW

Handbook and travel information to be had from **The Secretary, First Anglo-American Summer Holiday Music Conference, Room 1139, 70 Fifth Avenue, New York City.**

Bogan of Chicago, Will Grant Chambers of State College, Pa., and Prof. P. W. Dykema of Teachers College, Columbia University, will be the speakers on this program, which is scheduled for Monday afternoon the 25th.

The National Research Council of Music Education will hold its annual meeting in Cleveland at this same time, and a report of the meeting will be given in our May issue.

—o—

**NEW YORK
IN-AND-
ABOUT CLUB**

In response to a letter sent out by a committee of prominent school music educators in and near New

York City, an In-and-About New York Music Supervisors' Club has been formed. About two hundred attended the initial meeting, which was addressed by Dr. Frank Damrosch and for which the music was provided by the Arensky String Trio and the Euterpe Chorus from the Washington Irving High School. There are to be four meetings a year, open to anyone who wishes to attend, the only dues being the cost of the luncheon on each occasion. The remaining meetings for this year will be held on March 9th and May 4th; details may be learned from Prof. P. W. Dykema of Teachers College, Columbia University or from Mr. F. C. Conklin of Mamaroneck.

—o—

**LOS ANGELES
JUNIOR HIGH
ASSOCIATION**

The Junior High School Music Teachers of Los Angeles have formed an association for the pro-

motion of professional fellowship and the furtherance of the cause of music in the Junior High Schools. Quarterly meetings are to be held, and anyone interested should get in touch with the president, L. Alice Sturdy.

—o—

**THE
DAYTON
CHOIR**

Those of us who know the excellent work of the Dayton Westminster Choir under the direction of John Finley Williamson will be interested in the

recent announcement that next fall the organization moves to Ithaca, New York, where it will be affiliated with the Ithaca Conservatory of Music. Meanwhile, these apostles of good music are taking a five-months concert tour of Europe.

—o—

**THE
LAUSANNE
MEETING**

Plans for the summer meeting in Lausanne are coming on apace. A booklet describing the meeting, the location and the tours which have been organized by the committee, is being mailed to each reader of the JOURNAL. Those who plan to attend should immediately get in touch with the Travel Secretary at 70 Fifth Avenue, New York City (the editor apologizes for an error in this address in our last issue.)

Many prominent musicians, supervisors, and educators from this country will attend the Conference in Lausanne, according to present indications. A few names taken from our list will indicate the interest in the project: Thomas Whitney Surette, Dr. P. P. Claxton, Mr. and Mrs. William Arms Fisher, C. C. Birchard, Thomas Wilson, Will Earhart, Dr. Leo Lewis, Guy Maier, J. Luella Burkhard, Inez Field Damon, Dean P. C. Lutkin, John W. Beattie, Dr. Hollis Dann, Louis Mohler, Mrs. Agnes Fryberger, Arthur Shepherd, Glenn Woods. The English Committee assures us that great interest is being shown throughout England and that the leaders in English music education may be counted upon for their presence.

It is our confident hope, on both sides of the water, that this meeting will be the first step in a truly international growth of friendly and helpful relations among the musicians and music teachers of the world. Such relations will not only benefit the participating musicians and the cause of music everywhere; they will also, we hope, fit into that large spirit of co-operation which characterizes international relations of all sorts today, the chief end of which is a real and actual world peace and fellowship.



Tone Poems, ★ Suites, and Ballets IN THE MODERN MODE



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Something of the eerie quality of this darkness and the tense listeners comes across to you as you listen to the Hollywood Bowl Orchestra under Eugene Goossens. The music is actually recorded right there, with all the glamour and mystery of the "symphonies under the stars." It is all here in one gorgeous Album M-40 (6868-6872) including *The Carnival Overture* of Dvorák, *The Fire Dance* of Manuel de Falla, *The March of the Scaffold* from the *Fantastic Symphony* of Hector Berlioz, *Islamey*, a tone picture by Mili Balaikirew, and the entire *Sleeping Beauty* ballet suite of Tschaikowsky. Remarkable records—hear them all. And in addition, hear—*The Three Cornered Hat*, by de Falla, records 21781, 21782.



THE EDUCATIONAL DEPARTMENT
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GAINING COMMUNITY SUPPORT FOR THE SCHOOL MUSIC PROGRAM

Editor's Note: In the hope that this material will be helpful to many supervisors, we are printing here the first of a series of short articles written by outstandingly successful school music administrators, in which they tell us something of the way they have gone about it to gain the support of their communities for the school music program.

The key-note of the series is struck by George Oscar Bowen of Tulsa, retiring President of the National Conference, when he says "Get the *quality* right first—then you can sell it." The supervisor who succeeds in selling a product of poor quality soon runs himself into the ground and soon wrecks havoc with the cause of good music in his community. But often the musician who does get good quality does not know how to link up his work with the community in a way that will ensure adequate support for the development of the work itself; and this series of articles will, we hope, be particularly suggestive to such teachers.

The writers represented below are well known in the profession. Mr. Bowen, before going to Tulsa, was for several years head of the school music department at the University School of Music, Ann Arbor, Michigan; he was editor of the JOURNAL until 1926. Mr. Miller was supervisor in Lincoln, Nebraska, for many years before he began his eminently successful work in Rochester. Miss Hall, in addition to her duties as supervisor in Long Beach, is president of the California State Association of Supervisors. Miss Wilson writes of her experiences in her new position at Wichita as well as those in her work at Topeka; she will be hostess to the Southwestern Conference this spring. Mr. Breach is president of the Southern Conference, and served in 1925 as president of the National. Mr. Smith has done outstanding work in Milwaukee, and will be host to the North Central Conference this spring.—P. J. W.

IN TULSA, OKLAHOMA

GEORGE OSCAR BOWEN

While I realize that this is a most important question to be answered, it seems to me that everyone should be able to answer it for himself in a very few words. The tremendous advertising campaigns, which are evident in every piece of public literature, are promoted for the purpose of selling a specific article. If the article is good and worthy, there will be little difficulty in disposing of it; and the greater the sales volume, the greater the amount of advertising space consumed.

Why should Public School Music not be placed upon this same basis? *If we have something worth while*, the community will accept it readily, and ask for more. If we are "stalling around," doing little or nothing that is really worth while; giving all sorts of excuses for our failure to produce *what* the public wants and the *quality* it demands, then we do not deserve success, and are not likely to secure and keep it very long.

There must be publicity, for the old saying, "parents don't visit the schools," is still true in a large measure. Therefore we must take our product to them, through show work which has been specially prepared for public consumption. This does not always represent the true quality of work being done in the class-room, but after a period of a few years, unless the quality of performance appreciably improves, the public will soon discover it, and cease to accept the thing being put out.

Another point suggested is that the supervisor of music in the schools is frequently sufficient unto himself, and has little to do with the other musicians and music lovers in the community. This is a grave mistake, for it is better to have the good will of others who are working in similar fields to our own, than to incur their ill-will or absolutely passive interest. Sometimes I

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2. "June Night"	Serenade
3. "Types"	Suite
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(b) Somebody's Sweetheart	
(c) The Clown	
(d) The Maharajah	
4. "Surprise"	Intermezzo
5. "Uncle Remus Tells a Story"	Descriptive
6. "The Scarlet Mask"	Overture
7. "A Chinese Idol"	Characteristic
8. "Sorority Informal"	Dance Caprice
9. "Southern Miniatures"	Suite
(a) Recruits	
(b) The Old Gentility	
(c) Colonel's Party	
(d) The Love of Caroline	
10. "Dance Persian"	
11. "Shooting Stars"	Nature Scene
12. "March of the Brave"	

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think the latter is even more damaging than the former, for if one's personality is so drab and the work he is doing so lacking in attractive elements that he makes neither friends or enemies, there is good evidence that little constructive work is going on.

After all, the children with whom we come in contact from day to day are our best advertising medium, and deflect more accurately than they or we know the true conditions in the schools. The child who talks to the rest of the family around the supper or dinner table about his school work, either praising or condemning, at least makes known to the parents the existence of certain things. If he speaks of our music work at all, it is something; and if he praises it the parents are rather prone to accept the judgment of the child, which is usually correct.

However, the crux of the whole matter is that we have something to sell, and we must deliver the kind of goods the people in the community want. It may be necessary to educate them to higher standards of appreciation, but this may be done if approached properly. It may be difficult to induce them to come to the place where your wares are on exhibition, but this too may be accomplished if the proper advertising mediums are used. They may not like the first sample of your goods, but again you can advertise them into trying it again, possibly done up in another colored package. The majority of people in a community know little of music as an art and science, but with the best music in the world available at almost any hour of the day or night through the radio, a taste and appreciation is being developed which makes it necessary for the public schools to speed up in the matter of production and quality. First, last and all the time, quality in any kind of merchandise sells the product, and the sooner we realize this in public school music, the quicker shall we stop worrying about how to interest the community in our music program. *Get the quality right first—then you can sell it.*

IN ROCHESTER, NEW YORK

CHARLES H. MILLER

The development of music in any city cannot go forward until the school authorities are convinced of its value in education. The success of the work does not depend entirely upon the director or supervisor. In Rochester, we have special teachers of music for all grades above the third and in all junior and senior high schools. We have four instrumental men who are on full time, and about twenty-five part time instructors. We have seventy-two other teachers on full time who teach and supervise vocal music in all schools. Our music budget amounts to nearly \$200,000 this year. Conditions are becoming more favorable toward music instruction each year.

The beginning of a modern music program in Rochester originated with the Superintendent and Board of Education twelve years ago. They conceived the idea of developing instrumental music in particular. Their advice and assistance was given in securing the interest of George Eastman, who has furnished about six hundred instruments for bands and orchestras. This, with the instruments pupils own, gives us probably the best instrumental equipment of any school in this country. The unusual advantages offered by the Eastman School of the Rochester University and the co-operation of that institution with the public schools has aroused great interest in music in the community. We now have a system of music education extending continuously from the Kindergarten through the University, leading to the degree of Bachelor of Music with a post graduate degree of Master of Music. The community has always supported music work willingly. The expense now amounts to over three dollars a year for each pupil in the public school.

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Music edition with notes, \$2.50 Words edition with notes, \$2.00 Miniature words edition, \$.65

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A selection of unison, two and three part numbers adapted to worth while words.
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Some of Bach's merriest tunes for unison, two and three part singing. The book also contains some easy and well known chorales.
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The arrangements have been made specially to suit the voice of the adolescent boy. The book could be used with

a boys' class of changed and unchanged voices or with the usual boys' and girls' class. A well known supervisor of music in one of the leading summer schools said on seeing this book used, "This is the type of material I have been looking for".
Price, 70c

The Hebridean School Song Book

By Mrs. Kennedy-Fraser

A book of unison songs of entrancing beauty collected by the famous Hebridean song collector. The songs are in an easy range and could be used with changed and unchanged voices combined.

Melody edition, \$.15 Piano edition, \$1.00

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Tudor Church Music (S.A.T.B.)

The beauty of this old music has been brought to us by THE ENGLISH SINGERS. High School Mixed Glee Clubs are beginning to use this music. The following numbers are not difficult. No better training for the cultivation of a sure foundation for good choral singing can be found than in the study of such music.

3. Ave Verum. <i>Byrd</i>	12
11. O pray for the peace of Jerusalem. <i>Tomkins</i> ..	.12
35. Let Thy merciful ears, O Lord. <i>Welkes</i>....	.08
36. Almighty and everlasting God. <i>Gibbons</i>....	.08
37. Almighty God, who by Thy Son. <i>Gibbons</i>....	.12
38. O Lord the maker of all things. <i>Mundy</i>.....	.08
49. Praise the Lord, O my soul. <i>Tomkins</i>.....	.12

Bach's Extended Chorales

Edited by Dr. W. G. Whittaker

Fine material for High School choruses. These chorales taken from the cantatas of Bach, are more elaborate than the chorale found in the hymn book. They should form part of the year's work in all High Schools. If used along with the Tudor Church music numbers mentioned above, no music critic would dare to criticise adversely the programme of work in which they were found.

1. Since Thou from death hast risen again.....	\$.20
2. Awake us, Lord, and hasten.....	.35

3. O ever-faithful God .....	.20
4. Thine is alone the glory.....	.20
5. O Lord, thou God of truth.....	.20
6. Lord, in Thy love.....	.40
7. To God give thanks and praise.....	.20
8. Content, my God .....	.35
9. What God doth, that alone is right.....	.20

(Orchestral parts can be hired for most of the above)

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Many of the following numbers are being used by THE ENGLISH SINGERS. Some of them are on State Festival lists. They are well suited for High School choruses. The arrangements, all by the best of English composers, are from simple to moderately difficult.

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F. 2.* Yeo, yeo, sir, (<i>Bullock</i>) English.....	.15
F. 3.* With Jockey to the Fair (<i>Bullock</i>) English...	.20
F. 4.* There was a simple maiden (<i>Turnbull</i>) Old Air	.15
F. 5. My tocher's the jewel (<i>Rubbra</i>) Scotch.....	.10
F. 6.* The piper of Dundee (<i>Randerson</i>) Scotch...	.10
F. 7. Behold my love (<i>Bainton</i>) Old Air.....	.12
F. 8.* Kelvin Grove (<i>Slater</i>) Scotch.....	.10
F. 9. The Ash Grove (<i>Jacob</i>) First setting. Welsh	.10
F. 10. The Ash Grove (<i>Jacob</i>) Second setting.....	.20
F. 11. The winter it is past (<i>Bullock</i>) Old Air.....	.10

* Sung by The English Singers.

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sibility for carrying out the plans. We have been able to show the public results that pleased them in the playing of our instrumental organizations. The fact that over one hundred of our graduates have gone into professional work at good salaries during the last five years proves the efficiency of our system of training. Our Inter-High School Orchestra of eighty-five pieces and Inter-High School Band of eighty pieces, consisting of our best players, appear before the public several times during the year on various important occasions. On Memorial Day we usually have six bands in the parade. A large number of orchestras have been organized in the community from players that we have trained. These orchestras play in many different churches, and some orchestras and bands are connected with various fraternal organizations of the city.

In vocal music, hundreds of our boys and girls who have been trained in voice classes are singing in practically all of the church choirs of the city, many of them holding paying positions before graduating from high school. A number of them have secured scholarships in voice at the Eastman School and other institutions and scores are in various college glee clubs. Each one of our high schools has an efficient glee club or choir that not only sings often for its own school but also in different churches and at important public meetings. We believe these results are the reasons why our community is supporting the musical program.

IN LONG BEACH, CALIFORNIA

MINERVA C. HALL

In Long Beach the community is solidly back of the public school music program, at all times. There are many reasons for this. In the first place, our city is comprised of progressive citizens who realize that music is of inestimable value, both vocationally and avocationally. Nor do we intend to let them forget it! We are constantly selling our product to our public.

Play orchestras are taught in kindergarten,

first and second grade. In third grade the study of real instruments (piano and orchestral) begins and carries thru Junior High and Senior High Schools. Special teachers are hired for this instruction by the Board of Education.

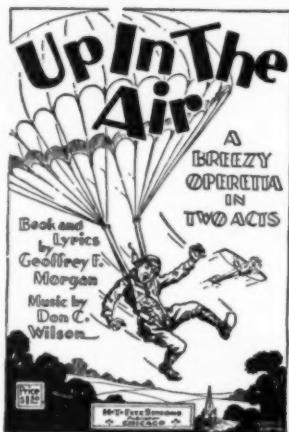
Do our taxpayers protest at this extra expense? They are not apt to, for just last night Son John, age eleven, played at the Municipal Auditorium, in a combined elementary orchestra of some one hundred and fifty boys and girls the same age. What is more, he played creditably! Or maybe daughter Mary sang with her Glee Club, a the Ebells, or Philharmonic, or whatever other city music club invited them to be a part of their program, or nephew Tom, member of the Junior College Quartette, sang over radio, or niece Ruth helped entertain, with her chorus, at a service club luncheon. Enough to conciliate any parent or relative (and most of our citizens are parents or relatives) with the tax rate!

Let me give you some idea of the vast number of music extra-curricular activities, bringing us in direct touch with our public, that are presented in the course of a school year:

One Senior High music teacher presented her Glees sixty-eight times in one school year, outside of the regular school program. This included broadcasting, municipal gatherings, clubs, operetta, Christmas pageant (one performance of which was attended only by all Service Club members of the entire city). This is an annual rite, recommended by our Superintendent to be such and a most inspirational one for all concerned.

When the Principals' Convention was held in our city, music for every program, sectional or general (thirty in number), was furnished by our own boys and girls. These consisted of ensembles, combined elementary orchestra, Junior and Senior High Orchestras, instrumental and vocal soloists, glees and a combined boys' glee from the Junior High Schools of two hundred and fifty

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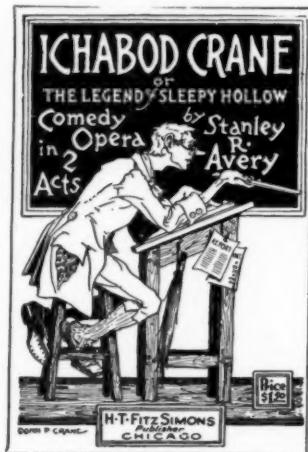
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boys. This latter (because of the difficult singing age of the boys and the fact that they were singing four parts, in two songs a fifth part being added as an obligato) provided quite a startling surprise to a group, ninety percent of whom were men, who had not realized the musical capabilities of boys of that age.

As I write this article we are preparing innumerable music programs with our boys and girls, for Institute Music, Music Study Clubs, Radio, Service Clubs; and a tremendous Christmas pageant is in progress at one of our High Schools, to which the public at large is invited.

Surely our public would miss us desperately if anything happened to the Music Department and, just between us, I don't believe they ever would allow "anything to happen."

IN WICHITA AND TOPEKA, KANSAS

GRACE V. WILSON

The people of Wichita have reason to be proud of the music in their schools and they have shown their appreciation for a good many years by loyally supporting the department. Having been here only three months I cannot say just what our method of procedure will be in getting a better coöperation from all sources, but I believe the coming of the Southwestern Sectional Conference which meets here April 3rd, 4th and 5th is going to do much in establishing a closer bond between local organizations and the schools. We are asking the city to make this a community affair and we are trying to give them a vision of what it will mean to the city. In order that I, a newcomer, might establish contact with the public, I have called on the owners and managing editors of the newspapers; the presidents of all outstanding clubs for both men and women; the heads of the music departments in the two universities and the leading studio teachers. I have placed before each of them a very definite program of the present musical activities in the schools and also what

we hope to do in the future and have endeavored to enlist their interest and support in such a program. The response has been most gratifying.

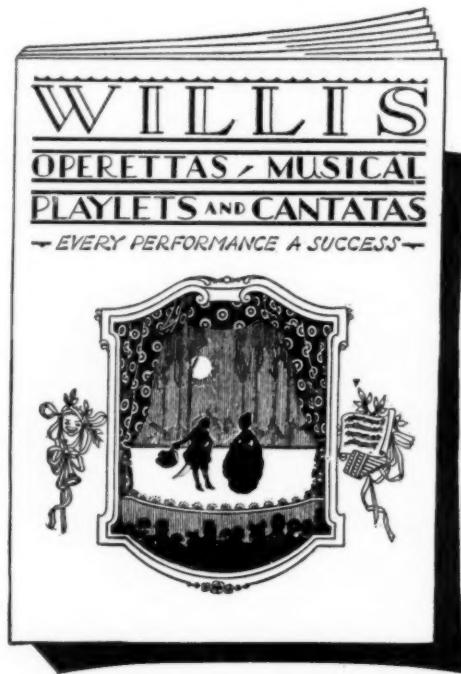
For the benefit of those who are new in the field of supervision and want suggestions, I will tell how we secured coöperation, in Topeka, Kansas.

The first year I was there neither civic nor musical organizations seemed to know that music was being taught in the schools; the department was completely ignored. The second year I took the high school organizations to Emporia to participate in the All-State Music Contest and we won the State Cup. When we returned home with five cups, two scholarships and some cold cash in the way of prizes, the people sat up, took notice and awoke to the fact that they had something in their midst that they did not know about. The first to recognize us was the Womens Club. They were eager to know just what we had done to receive such honors, so they asked us to repeat the contest numbers at one of their meetings. After hearing the program they asked that we give a concert for them the next fall. Following the example of the Womens Club, the Ladies Music Club, the Rotary, the Chamber of Commerce and other civic organizations and two or three churches asked for programs. Either the orchestra or a glee club furnished music each time we were asked; we accepted every invitation to appear regardless of its importance or insignificance. Even on a very short notice we could furnish a quartet or soloist. We won the State Cup at Emporia four times and this continued to hold the interest of the community.

Each year, in addition to other public programs, the Senior and Junior high schools put on operettas. We spared no expense in the production, trying to make each one as nearly professional as it was possible with children. Our admission fee was small so we always played to packed houses. We gave a good many complimentary tickets to

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the press, and to members of the Chamber of Commerce and other civic groups who had supported us in any way.

One year a music memory contest in the grades sponsored by one of the newspapers, financed by practically every civic organization in town and supported by the churches, moving picture houses and local music teachers, brought the music department before the public and created a great deal of interest.

Another movement that appealed to the public was our "Ten Cent" concerts. I was eager to have the children hear good music and to have the opportunity of attending symphony concerts, so for weeks I interviewed group after group asking that they support such a program. Through the influence of a public spirited citizen at last the Kiwanis Club underwrote the contract for the Kansas City "Little Symphony" series. The first year we had four pairs of children's and adult concerts at 40c for the season ticket. The second year we had the same number of concerts by the Kansas City "Little Symphony" and in addition, the Minneapolis Symphony for two performances, still at 10c admission. The next season the Chamber of Commerce underwrote the contract for the same series and have done so for other attractions in succeeding years.

Seven years ago class instruction in piano and violin was introduced in the grades and junior highs; later on classes were organized for all band instruments throughout the system. Demonstrations of work done during the year were given each spring and this movement interested a good many people because it put lessons within the reach of all children.

No city or town could have better support from the public than in Topeka, and what has been done there can be accomplished in any other place. We had the community behind us in every thing we undertook because they felt that we were doing worth while work and we were never too busy to respond to their call.

My advice to those seeking coöperation is that you make your department a live and vital one and that you make it function in the community; then the support you desire will be yours for the asking.

IN WINSTON-SALEM, NORTH CAROLINA

WILLIAM BREACH

A study of the community music projects in this country during the past few years reveals a surprisingly small number of outstanding successes and too large a number of failures, or, at best, only partially successful experiments.

It is difficult to give any cut and dried rules for success in securing community support and backing for music. There are so many elements entering into the proposition that it is hard to lay one's finger on this thing or that thing and say that these are the determining factors for success or failure.

It is perhaps easier after all to analyze the reasons for failure than for success. Leaving aside the ever-present important personal element (some leaders seem naturally to inspire community support) there appear to be a few outstanding reasons why community projects have failed. Chief among these seems to be the fact that they have not been backed by a permanent organization. Either they have been sponsored by the city administration or by a private source, oftentimes by an interested individual. In the first case political changes occur, and while one administration may foster such an enterprise the next regime may refuse to back it. In the second case, an individual may be interested for a time and then lose interest and withdraw financial support so that the work is crippled or forced to be discontinued. In both cases the projects lacked the permanent and continuing organization which is essential for success in all community enterprises.

Another reason for failure in community music experiments is the lack of plans broad

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Schubert Symphony Suite

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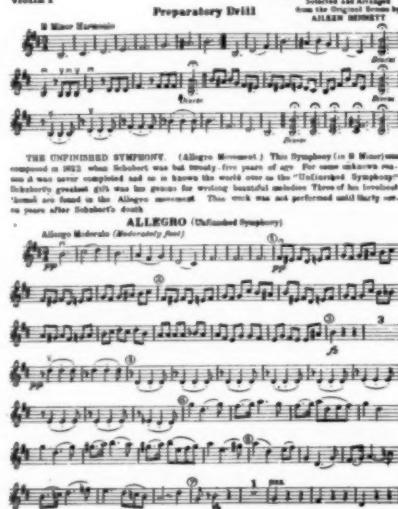
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ALLEGRO (Unfinished Symphony)

Allegro Moderato (Moderately fast)



Violin I

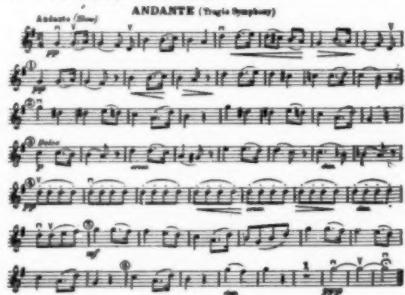
Preparatory Drill



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enough in scope to insure permanence. They have been too often concerned with a single phase of community music. In many cases this has been community singing. They were not definitely tied up with the whole field of music.

Still another reason for failure has been the lack of a feasible plan. Too often the impossible has been attempted. This may mean that a certain program has been tried that has been impossible of realization or that an unsuccessful attempt has been made to accomplish in a short period a project that would have been successful if it had been carried out over a longer period of time.

A consideration of the outstanding successes in community music seems to indicate that in practically every case there has been a definite tieup with the music department in the public schools. This is logical, since there seems to be a tendency towards linking up the different departments in the schools with the work in the community along the same lines. For instance, in many cities the physical education department is taking over the playground work, which formerly was handled by a separate organization. In other cities, the school libraries are handled by the same organization as the public libraries, etc.

There seem to be a number of valid reasons why the director of music in the Public Schools should head the community music organization. If he is worthy of the position he holds he should be a leader in the community. If the work he is accomplishing in the schools is to function in the biggest way possible it must be definitely linked up with the work in the community and it seems logical that he is the person to see that this is done.

In order to put over such a program he must be officially designated as Director of Community and Public School Music, with a definite organization behind him. This will give him the professional standing which he could not otherwise claim.

This brings us to a consideration of the organization necessary to put over such a program. It is seldom that a school board will be willing to assume the responsibility for a community music project. It is therefore necessary to provide for an organization to take care of this phase of the work. To insure success it must be an organization that will work in harmony with the school board. It must be non-partisan and permanent in character. It must be composed of members who will command the respect and support of the community. City administrations come and go but the schools remain. By being definitely linked up with the school administration the community music organization will have added permanence.

Eight years ago in Winston-Salem we organized the Department of Public School and Community Music, with the supervisor of music in the schools as director of the department. He is responsible to two boards—the School Commission and the Civic Music Commission. The Civic Music Commission consists of seven prominent citizens who are interested in the development of music in the community. They are appointed by the Mayor. In order to tie up this phase of the work more closely with the schools it was decided that the superintendent of schools is always to be included as a member of the Civic Music Commission. We have been particularly fortunate during the past six years in the fact that the President of the School Board has also been a member of the Civic Music Commission. The mayor of the city is a member ex-officio.

We have definitely tried to include business men rather than professional musicians as members of the Civic Music Commission (we have only one member at present who is a musician.) We have found that a commission non-partisan in character and composed of prominent citizens can be made a permanent organization. With such an organization the director of music has been able to carry out plans covering a number of years. It has also made possible the



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Simple piano arrangements are used in this book, so that the place at the piano can be given to a child as soon as possible. The texts of these pieces are offered to encourage singing. One group singing and one group playing in the band is not only an attractive arrangement, but a happy solution of

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securing of funds necessary for carrying out these plans. It has given the director a standing in the community which he could not otherwise have claimed.

There is an old saying that "what is everybody's business is nobody's business." This is particularly true in the case of community music. Things can be made to come to pass if you can enlist the backing of a commission composed of enthusiastic and influential citizens who will make community music their business. They can be found in every community.

With the organization of such a group the director must have a definite plan to present. Such a plan must take into consideration all the resources of the community. It must be a feasible plan—one that can be carried out. It must not attempt the impossible, neither must it be too limited in scope. It must in a very definite way tie up the schools and community.

Perhaps some one will say—"how shall I go about securing such an organization?" This is a hard question to answer. Personally, I am convinced that one of the first persons to interest is the superintendent of schools. We sometimes hear of superintendents who are not interested in music but I am very sure that there is no one in the school system who appreciates the advantage of enlisting community support more than the superintendent. If you have a reasonable plan to propose he will listen sympathetically.

Then there is often the "key" person in the community who can help put such a plan across. Keep your eyes open for this person. It may be the mayor of the city, a newspaper editor, a business man or a woman of influence. Sometimes a civic organization is the key to the situation. Just remember there is a "key" and sooner or later you can find it if you will try hard enough.

Such an organization as has been indicated is entirely feasible in the majority of the cities in this country. Many supervis-

ors are rendering practically this service to their communities without proper recognition and without the support they could otherwise claim. How much more effective their work would be and what added resources would be theirs to command if they would definitely enlist the support of the community in a well planned organization! In these days when the school administration is hard pressed by demands from all the departments it is often impossible to secure funds for needed equipment and help in putting across the music program. It is more and more necessary to secure outside backing. Sometimes a supervisor can do this single-handed. How much greater his chances for success with a community organization behind him!

IN MILWAUKEE, WISCONSIN

HERMAN F. SMITH

Gaining the support of a community for a public school music program involves the same principles of salesmanship that govern the thought and action of any successful promoter. In selling public school music to a community there are four important principles involved:

1. The public as the customer must be pleased with the attitude or approach of the supervisor as the salesman;
2. The desire of the customer for the project must be aroused;
3. The cost of the project must be within means;
4. The value of the project must be such that the purchaser enjoys lasting pleasure in its possession.

In the short discussion of the subject the writer will endeavor to adhere to the above-mentioned principles.

The attitude of the supervisor as he approaches his task is very important. He must instill confidence through being thoroughly conversant with his subject and yet at no time allow his own confidence to become so pronounced that it can be interpreted as conceit. His attitude must be democratic, willing to coöperate with the ad-

(Continued on page 90)



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The spirit of harvest time is a complex thing combining as it does the worldly and the spiritual intermixed with a tinge of sentiment. In this particular cantata author and composer have been able to draw upon resources that it is given few to employ. The result is a work of high lights and contrasts in which both humor and sentiment are called into play but without prejudice to the dignity of the work as a whole.

Special Notice—This Cantata presented in costume, and with scenic effects is exceedingly striking and picturesque. Detailed stage manager's guide, 75 cents.

CARAVAN

Text by Edmund Spear Hunt

A cantata for Soprano, Alto and Baritone Chorus

The story of the first day's journey by camel-train across the great Arabian desert, begins with the Call to the Caravan to make ready, then is heard the Song of the Slave, followed by the Song of the Guard as it heads the procession which in turn gives way to a Song of Farewell to those remaining behind and the caravan sets forth accompanied by a weird Oriental chant.

As twilight falls the caravan reaches an oasis, the guard is posted and prayer finished when a band of Bedouins attempt a surprise attack on the oasis which is repulsed and peace settles over the camp. A Song to the Moon heralds the rising queen of night.

At dawn the caravan begins the journey of the second day, to a resounding martial chorus. Time of performance, about 30 minutes. \$1.00 net.

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SEEING RHYTHM

T. P. GIDDINGS

Supervisor of Music, Minneapolis, Minnesota

TEACHING PUPILS to *read* rhythm is one of the difficulties that confronts the music supervisor. The problem often appears to be *teaching* rhythm; but it is seldom or never that, as practically every child is born with a sense of rhythm. He may appear to have trouble with rhythm when it is only some particular expression of it that bothers him. If the music supervisor would start with the plain fact that all he has to do with rhythm is to teach his pupils to *read* it, the path to success would be much more clearly defined and easily followed.

The whole category of rhythmic exercises, rhythm bands, etc., is all right as recreation; but these things belong in the physical education department. They are not of the slightest assistance in teaching the reading of rhythm and should never be a part of the music lesson either vocal or instrumental.

Having agreed that reading rhythm is the problem, let us settle the question once and for all what it is to be read *with*. A glance at the numberless devices used to conquer this refractory subject might lead one to suspect that rhythm is to be read by the ear. For instance, one of the most widespread mistakes is that of scanning the words of the lyric before the song is sung. This often gets the piece learned, but it is not a step toward musicianship. Another almost universal way to do it wrong is for the teacher to count *with* or *for* the pupils before they start, and while they are singing.

Every one agrees that the pupil needs to feel the rhythm, but what is going to set up this feeling? In far too many cases it is the teacher instead of the printed page which does it. It is far easier for the pupils to get the time by ear than by eye, and it is often difficult for the teacher to determine which the pupil is using. With an occasional hint from the teacher the pupil catches the time by ear. The teacher gives a sigh of

relief and says to herself "Well, that one is learned." But learning pieces in this way does not make musicians, and the next piece comes no more easily. It is not pieces, but the power to read them, that we should be teaching.

THE MINNEAPOLIS PLAN

Instead of dealing longer in generalities, let me tell you how we cope with this situation in Minneapolis. We are free to use any plan we please and are free to change our plan at a moment's notice.

We are free to use any book we wish and we use almost all that are printed. I visit a great deal and am always looking for new and better ways of teaching. When I find one that looks good I take it home and if on trial it proves better than the one we have been using the old way is at once discarded and the new one adopted. The music teachers are at liberty to devise new ways of teaching and their contributions are put to the same test. Many valuable improvements have come to us in this way. However, we keep our music history right by us; and when an old plan or device that has been proved useless, is rediscovered, we do not try it out again—for there is nothing to be gained in re-living foolish history.

The pupils are taught at the very beginning of music reading to point to the *beats*. This plan of beating time was invented by F. E. Howard, and as far as I have been able to discover it has never been improved upon when used properly.

The pointing finger is a sure index to what the pupil's mind is doing. If he points just under the note, the pupil is thinking of that note and looking at it with his eye. If he does not point accurately it means that he is looking at the note "by ear," a most common error for which the teacher must watch very carefully.

The hand goes down and up from the

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Maintain interest, enthusiasm and anticipation by distributing a lesson each week—With each set of lessons, suggestions, lecture, treatise on the production of tone, discipline, reed instruments—If you have never taught a band before, you are assured of success with this course. It is a Band Teacher in itself—Each set of lessons contains fingering and all information for each instrument, Chart for clarinet—The twelve lessons contain sufficient Band selections for concert at end of three month's course.



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lessons, suggestions, lecture, treatise on the production of tone, discipline, reed instruments—If by Will Earhart (Unsolicited)

Larkin's Step by Step Band School—Francis Larkin.

This loose-leaf series came into my hands only a few days ago. It has been published, I believe, for some two years.

If this course is not the best, it at least has many features that give it undoubted superiority. In form it is wise in that only one lesson, of four compact "quick-step" size pages, are given the student at a time. In these the instruction for the week is presented with admirable conciseness and clarity: and, having nothing further before him, the students can concentrate on it. The instruction is equally divided between general musical elements and the technic of the instruments. The first exercises are in unison (for all B-flat or all E-flat instruments) and use long, sustained tones. When chord playing is introduced, the student is told that the band "is very much like an organ," and the first pieces are in hymn or choral style.

The instruction is not only clear, but it is thorough-going. Often conciseness is obtained only by repression of much collateral information which would illuminate the central facts, and the student feels puzzled and incompletely informed. These lessons leave no such surrounding jungle of the unknown. The author's experience is evidently sufficient to make him aware of all the unuttered questions that rise in the student's mind, and he deftly lays these troublesome ghosts.

The course is good. I think it may be obtained from Frank Holton and Company, because their Mr. Miller, a trombone virtuoso and evangel of better band playing, handed me this set. It is worth searching for.

WILL EARHART.

We have had a number of testimonials, but the following from *Bandmaster Patrick Conway*, Dean of the Conway Military Band School, we trust will be sufficient:

"I want to tell you that I have looked through every leaf of your lessons for beginners and do not see how it would be possible to make it easier or plainer for boys or girls taking up the study of music. We do not get any students here who are without some knowledge and experience, but if I am ever called upon to start a band from the bottom, I should certainly use your method."

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wrist with a snappy motion, the pointing finger moving not over three inches at the tip. The time for the down and up motions should be equal. So much for the pointing, which goes on through the high school classes *whenever the teacher thinks it necessary*.

Time was when we used divided beats in the second and third grades. We know better now, as the pupils cannot read fast enough to cope with rapid rhythms until later. Now we begin the divided beat in the fourth grade. Since taking this step the time reading problem is very much simplified, but by no means is it conquered without hard and careful work.

Before beginning the divided beat in the fourth grade the pupils have read several simple books, none of them containing divided beats. With this background, fourth grade pupils can read rather well and are ready for the more speedy reading demanded by the introduction of the divided beat. Teachers are very apt to allow them to slow down here instead of keeping the time up to the required speed.

This plan of reading music with only undivided beats below the fourth grade is often criticised on account of its supposed monotony. The plan may prove monotonous to the teacher, but not to the pupil. There is such a variety of speeds and subjects in these simple songs, and the class stays on each song such a short time, that there is not a chance of the pupils thinking them monotonous.

In all this simple work the pupil reads his time simply pointing once to each beat and the two, three and four beat notes have given no trouble. The accents and rhythms all become apparent as he sings these simple songs.

THE DIVIDED BEAT

With the advent of the divided beat the pupil must learn a little more about the construction of music. He must learn measures. He must learn to count. He must

learn to divide the measures into beats with his eye. He must learn this now. Maybe he can teach himself if he must be taught.

Now the class is ready for its first divided beat. Of course it will be the simplest one, and not many examples will occur in the first piece. The teacher blows the pitch and starts them off. Nothing is to be said about it—no preparation, no anything, just sing it. Maybe they will sing it correctly. Well and good; take the next song with divided beat. If this is sung correctly, go ahead with another.

The class may not sing the measure with the divided beat correctly. Let them try a few times. Then if they cannot do it, let individuals try it. Here is where the patience of the teacher must come into play, for the pupil must have a chance to work it out for himself.

If no one in the class can figure out how to sing the measure with the divided beat, that means that the teacher must help. The teacher should then find out what the trouble is.

First find out if they know what a measure is. The best way to do this is to say "Take the first finger on each hand and show me the first measure in the piece." This will show what they see on the page and whether or not they see the bars that bound the measures. If they do not see the bars the teacher should place a measure on the board consisting of two bars with no staff. Then return to the books and let the pupils show measures as the teacher calls for them. Let this drill be long and thorough. This is the true secret of drill: Never do it until it is found necessary, and then do it so well that that particular point need never be drilled upon again.

Next they should be taught to count. If the measure that contains the divided beat is a four part measure let them count it over and over aloud pointing their fingers four times in the measure. This should be closely watched by the teacher. When all can point correctly and count correctly in concert, then

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is the time to see if the hint has worked. Let them count until the teacher says "sing." This means that the class sings that measure over and over with the syllables. If this brings the time, well and good. If it does not, the teacher may then ask them which way the hand moves while they sing the first note of the divided beat. They will soon see that the hand goes down on the first eighth note and up on the second. Now let them try it again and watch the movement of the pointing finger and do what it says. If they have paid close attention and if they see the finger, there will be no trouble with divided beats ever after. If they do not see the finger and which way it goes, they will *always* have trouble with divided beats.

Now supposing this does not bring it. All this time the teacher will be tempted to "just sing it for them." This would bring it instantly and that measure would be sung by the whole group correctly at once. But it is not always knowing a thing that counts. The way it is learned is often the important thing. Here is where teachers make many mistakes.

Here and forever after it is the habit of seeing that counts. The very fact that a class can get this rhythm with just one hint from the teacher proves that it is not the rhythm that bothers but the *seeing* of it that gives the trouble. So if these pupils are to *see* rhythm it is just as well to begin now and stick to it.

As a next resort let one pupil go to the board and place a measure without staff. Then let the teacher ask him to put the notes of the measure on the board one *beat* at a time, placing the notes in a row stems up. If he writes a quarter note as the first beat and an eighth note as the second, as often happens, it may prove that he does not know the difference between note and beat, and may prove something else that the teacher should watch for very closely—that he does not pay attention when the teacher speaks.

Now when all the notes are in a row let the pupil draw a short line under each *beat*.

Let him then count aloud and point to each beat and count the measures over and over giving the proper accents. When he can do this let another pupil stand and intone the measure over and over with "do." After one has tried it a few times the teacher may say "next" and the next pupil who has been standing ready to sing will take it up, being careful to begin when the pupil pointing at the board begins the measure. The teacher should not be troubled if several pupils try it and fail to see the notes. While these pupils are singing the measures over and over their hand should be between their eyes and the measure on the board so they will be sure to see both.

The observing teacher will now get a fine chance to watch the working of the mental processes of her pupils. The thinkers and the observers will show up here beautifully if the teacher is careful to look.

The teacher should watch the eyes of the pupils carefully. It will be seen that very few watch both the hand and the board. When a pupil does see both he will get the measure instantly. As soon as one pupil has seen the measure the teacher may say "class" and all will sing it *correctly*. The teacher should remember, however, that only *one* of the class will have seen the rhythm with the *eye*; the rest will have "seen it with the *ear*."

When the measure on the board is learned as above the class should instantly sing it over and over from the book using the pitches called for. Then they should learn the whole song using the difficult measure in its place.

Whenever a measure is found difficult in any song, then is the time to stop and repeat this process. Never do it before.

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A PLAN FOR FREE CONCERTS

MARK A. DAVIS

Director of Music, West Hartford, Connecticut

EDITOR'S NOTE: Artist concerts for school children are more and more receiving attention, and it is not unreasonable to believe that the day is not far distant when the schools of hundreds of cities will be directly responsible for the provision of the highest type of artist concert courses.

In West Hartford an ingenious plan has been devised which makes the grown-up concerts pay for the school concerts. A splendid series of programs is sold at a low price to the regular concert-goers, and the contracts with the artists include a second performance to which the high school children are all admitted without charge.

Mr. Davis merely indicates the progress of the idea in this brief paper; he will be glad to send details as to business arrangements, etc., to anyone who cares to write him for them.—P. J. W.

THROUGH the vision of a most progressive School Superintendent, there was started four years ago in West Hartford, Connecticut, a town of some twenty thousand population, a yearly course of three concerts which has come to be known as the West Hartford Schools Concert Course.

The object of this yearly series of concerts was to make it possible for all the pupils of the West Hartford Junior and Senior High Schools to hear the best music rendered by artists of national reputation, and this without a penny of cost to the pupils.

To develop this course, which is just opening its fifth year, was not an easy matter, as there was at that time no community which had entered upon this field of endeavor; and it fell to the lot of the local Music Supervisor, backed by the Superintendent and Board of Education, to organize and put across the idea.

The first year the contracts for the three concerts called for three thousand dollars, which meant that if six hundred parents and friends of the schools subscribed for one season ticket at five dollars our artists' fees would be met. For the expense of operating the course, it was figured that probably the single admission sales would net the required amount.

Although the writer was not the Supervisor at that time, he is informed that, in spite of much hard work to sell the idea

locally, at the end of the season there existed a deficit of rather large proportions, large enough in fact to have completely discouraged most any Board of Education, Superintendent, or Music Supervisor; but not so in this case, for the deficit was "taken care of," contracts made for another year, and much preliminary work done on the course which opened early in November—the writer arriving in town to take up the work two days before the opening of the second season.

Through the assistance of a member of the High School faculty who had been helping on the business end of the course, a survey of the situation was made and definite plans were laid for an intensive campaign. In spite of this, the close of the second season found us again short of funds—but not so short!

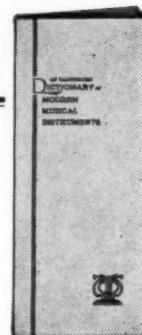
Again we were told to go to it, and the third and fourth years found the concerts growing in popularity, and the deficit much smaller.

This, the fifth year, has seen the course placed on a strictly business-like basis; it has gone over in splendid shape and it looks as though a fair profit would be made which will give us courage to contract for still greater artists.

The course this year is as follows: The English Singers; Harold Bauer, Pianist; Paul Kochanski, Violinist. The concerts are held in the auditorium of the Wm. Hall High School, always on Wednesday evenings, and the following morning at 9:30 the artists give a program of at least an hour duration, to which all pupils of the Junior and Senior High Schools are admitted free.

At the morning concerts, the artists usually give a brief talk which includes a description of the music to be rendered, thus making one of the most unique and valuable courses in appreciation which can possibly be given.

For 12 cents a pupil you can now equip your classes with a comprehensive, reliable, illustrated dictionary of modern musical instruments!



YOUR classes in music appreciation and the members of your orchestra and band will find *Clark's Illustrated Dictionary of Modern Musical Instruments* a veritable mine of concise information essential to every music student. Every instrument in common use is well illustrated; and its appearance, range, and tone quality are described. It includes a key to instrument parts, a table showing the classification of musical instruments, charts showing orchestral and band seating plans and effective instrumental combinations, a glossary of musical terms, an index to signs and symbols, and charts showing key signatures. In fact, it is packed full of information that is useful to the experienced instrumentalist as well as to the beginner. In the words of Joseph E. Maddy, who wrote the introduction for the book, it "is interesting while instructive, and comprehensive while brief."

And last but not least is the price—so low that no student can afford to be without a copy—only \$12.00 a hundred, transportation extra. In smaller quantities, 25 cents a copy, or \$1.92 a dozen, postpaid.

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PHILADELPHIA, PA., MARCH 13-15, 1929
Headquarters, Benjamin Franklin Hotel

When this issue of the Journal reaches you, the Eleventh Meeting of the Eastern Music Supervisors Conference will be less than six weeks away. Full information about the conference is given here. Read it carefully. You will be convinced that this is to be one of the finest meetings we have ever had. When you stop to consider that there will not be another Music Supervisors Conference in Eastern territory until 1931, you will make your hotel reservations immediately, send your dues, and pack your bag for Philadelphia for March 13.

PRESIDENT'S LETTER

To our Members and Prospective Members:

This is the only opportunity your President will have to address you through the columns of the Journal before we meet in Philadelphia, March 13-15, 1929. I am looking forward to the largest and best conference in our twelve years of existence and it is now up to you to make it such.

Your committee on Local Arrangements, Mr. George L. Lindsay, Chairman, with Mrs. Clark, Miss Zisgen and Messrs. Whittemore, Carey and Goldthwaite, have been busy and have succeeded in developing plans far beyond our most sanguine expectations. Mr. Lindsay's letter in this issue will tell you something of these accomplishments.

The program committee has also been busy and presents herein the program, not fully completed, but giving you a good idea of some of the fine things you are to hear and see. We have secured a number of speakers of national fame, among whom is Dr. Randall J. Condon, Superintendent of the Cincinnati schools; one of the truest friends of school music among the many eminent superintendents of the country. Space for bids the enumeration of them all.

We expect to see much of the music work of the schools in Philadelphia and vicinity,

including that of Girard College and the Philadelphia Normal School.

The concert Thursday evening at the Grand Court, John Wanamaker's Store, by Charles M. Courboin, Dr. Thaddeus Rich and the Choral Art Society will be one of the high spots of the Conference and Mrs. Clark has promised us a delightful time on Friday evening with Mr. James Francis Cooke and Miss Mabelle Glenn as speakers, with much fine music and a bit of dancing.

We expect the finest exhibit of material that has ever been shown at an Eastern Conference. The Music Education Exhibitors Association, under the able direction of Mr. J. Tatian Roach, President, is doing all in its power to further the interests of the Conference.

An innovation to be tried out this year is the Conference Luncheon. This is to replace the Formal Banquet of other years. Several fine speakers are promised and a good musical program is being arranged. We trust that this change will be approved by our members.

We will be glad to welcome two thousand in Philadelphia. Write to the Benjamin Franklin now and make reservations.

E. S. PITCHER, President.

What Music Supervisors Say About the Foresman Books of Songs

"I am delighted with the Foresman Books of Songs. They furnish the greatest variety of material for the teaching of technical problems through carefully selected songs. The most charming feature of the books is the rare collections of folk music and art songs."

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A LETTER FROM GEORGE L. LINDSAY

*Director of Music Education
Philadelphia, Pennsylvania*

As chairman of the committee on local arrangements for the Eastern Music Supervisors Conference which will be held in Philadelphia, March 13, 14, 15, 1929, I wish to welcome all supervisors and teachers of music to the city of brotherly love, art, and culture, and the world's greatest work-shop.

The Benjamin Franklin Hotel, Ninth and Chestnut Streets, has been selected as headquarters. It is in the heart of the shopping district and historical Philadelphia. The hotel has ample accommodations for what we hope will be the largest attendance

that the Eastern Conference has so far enjoyed. The hotel lobby is ideally planned for the social activities of the conference and we are looking forward to the evening "sings." The gallery will be utilized for the exhibits, as will the third floor where room exhibits will be housed. The splendid assembly room will be the scene of our formal programs. The interesting Betsy Ross, Lafayette, and Independence Rooms will accommodate the smaller sectional meetings and luncheons.

We have planned a rich program of events from start to finish with representative speakers, demonstration groups of school pupils from local and distant points, and have fixed upon an educational, rather than

DUES ARE DUE

No conference can run without money. Your dues will help to improve the status of music in the schools of the nation. *\$3.00 buys you full active membership, or \$5.00 contributing membership, in both the Eastern and the National Conferences; it will bring you full reports of all the sectional conferences held this year; it will help your professional growth; it admits you to all meetings of the conference.*

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a spectacular, demonstration of modern school music interests. The public schools of Philadelphia and nearby communities will have their latch-strings hanging out and welcome the visitors with demonstrations of work in music education. An "All-High School Music Night" will be presented in the auditorium of the William Penn High School, when the pupils of the junior and senior high schools will perform.

The visitors will hear the largest organ in the world with Charles Courboin at the console of the Wanamaker organ in the beautiful grand court of the store. The famous Choral Art Society, under the direction of Dr. H. Alexander Matthews, will sing at this concert.

There is so much to see and hear in and about Philadelphia, that plans have been made for sight seeing trips on Saturday, March 16. If you can come early and stay late, you will have opportunities to attend operatic performances and the Philadelphia Orchestra concert at the famous old Academy of Music. Make your reservations early and plan for a busy and happy time in Philadelphia, March 13, 14, 15, 16, 1929.

GEORGE L. LINDSAY.

Outside Musical Attractions

It is anticipated that many of our members will wish to take advantage of the splendid musical offerings at the Academy

Hotel Reservations

The Benjamin Franklin Hotel has submitted the following schedule of rates per day:

Single rooms, \$4.50; \$5.00; \$6.00;
\$7.00.

Double rooms, \$7.00; \$8.00; \$9.00;
\$10.00.

Three in a room, \$3.00 each.

For group reservations of communicating rooms and minimum rates for all types of rooms, make early reservations. Address O. V. Cleaver, Benjamin Franklin Hotel, Philadelphia, Pennsylvania.

of Music during the week of the conference. This can be done easily by those who will plan to come early or stay late, for Monday, Tuesday and Saturday offer exceptional musical opportunities. On the other hand it is hoped that the educational programs for Wednesday, Thursday and Friday will receive first consideration.

Mr. Lindsay writes that he will be glad to assist visiting supervisors in securing reservations for any musical events which do not conflict with the conference programs.

The program at the Academy of Music for the week is as follows:

Monday evening—Philadelphia Symphony Orchestra.

Tuesday evening—Metropolitan Opera Company.

Wednesday evening—Civic Opera Company.

Thursday evening—Pennsylvania Opera Company.

Friday afternoon—Philadelphia Symphony Orchestra.

Saturday evening—Philadelphia Symphony Orchestra.

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Before Deciding

on this season's

Operetta

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delphia, Pa., March 13-15, 1929; also for dependent members of their families, and the arrangements will apply from the following territory:

All New England States; New York state (east of and including Buffalo, Niagara Falls, Suspension Bridge and Salamanca), New Jersey, Pennsylvania (east of and including Erie, Oil City and Pittsburg), Delaware, Maryland, District of Columbia, Virginia and West Virginia (east of and including Wheeling, Parkersburg, Kenova, Orange and Norfolk).

Children of 5 and under 12 years of age when accompanied by parent or guardian will, under like conditions, be charged one-half of the fare for adults.

The following directions are submitted for your guidance:

1. Tickets at the regular one-way tariff fares for the going journey may be obtained on any of the following dates (but not on any other date) March 9 to 15. Be sure that when purchasing going ticket you request a CERTIFICATE. *Do not make the mistake of asking for a "Receipt."*

2. Present yourself at the railroad station for tickets and Certificates at least 30 minutes before departure of train on which you will begin your journey.

3. *Certificates are not kept at all stations.* If you inquire at your home station, you can ascertain whether Certificates and through tickets can be obtained to place of meeting. If not obtainable at your home station, the agent will inform you at what station they can be obtained. You can in such case purchase a local ticket to the station which has Certificates in stock, where you can purchase a through ticket and at the same time ask for and obtain a Certificate to place of meeting.

4. *Immediately on your arrival at the meeting present your Certificate to the endorsing officer, Mr. Mark A. Davis, Chairman, Transportation Committee; as the re-*

duced fares for the return journey will not apply unless you are properly identified as provided for by the Certificates.

5. It has been arranged that the Special Agent of the carriers will be in attendance on March 14 and 15, from 8:30 A. M. to 5:30 P. M., to validate Certificates. If you arrive at the meeting and leave for home again prior to the Special Agent's arrival, or if you arrive at the meeting later than March 15, after the Special Agent has left, you cannot have your Certificate validated and consequently you will not obtain the benefit of the reduction on the home journey.

6. So as to prevent disappointment, it must be understood that the reduction on the return journey is not guaranteed, but is contingent on an attendance of not less than 250 members of the organization at the meeting and dependent members of their families, holding regularly issued Certificates obtained from Ticket Agents at starting points, from where the regular one-way adult tariff fares to place of meeting are not less than 67 cents on going journey.

Certificates issued to children at half fares will be counted the same as certificates held by adults.

7. If the necessary minimum of 250 Certificates are presented to the Special Agent, and your Certificate is duly validated, you will be entitled, up to and including March 19, 1928, to a return ticket via the same route over which you made the going journey at one half of the regular one way tariff fare from the place of meeting to the point at which your Certificate was issued.

8. Return tickets issued at the reduced fares will not be good on any limited train on which such reduced fare transportation is not honored.

9. *No refund of fare will be made on account of failure to obtain proper Certificate when purchasing going tickets, nor on account of failure to present validated Certificate when purchasing return ticket.*

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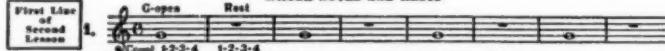
LESSON TWO. A complete explanation of this lesson and the other lessons are given.

To show the easy progress of these lessons the first line of **Lesson 2** is shown—

Lesson 8 is shown—**Lesson 15** is shown—

It will be seen from these lines that the book carries the student along by easy stages and no lesson is harder for the student than the first, provided he has learned each previous lesson well.

WHOLE NOTES AND RESTS



Lesson Three. Introducing Half Notes and Rests.

Lesson Four. Introducing Whole, Half, Dotted

Half and Quarter Notes.

Lesson Five. Eighth Notes.

Lesson Six. Staccato Notes and Rhythm Studies.

Lesson Seven. Rhythm Studies.

LESSON EIGHT. A full explanation of this lesson is given on this page.



Above melody is followed by "MARCH PROGRESSIVE" which is of the Dance Style.

Lesson Nine. Sixteenth Notes and Pieces.

Lesson Twelve. Syncopation.

Lesson Ten. Dotted Eighth Notes and Pieces.

Lesson Thirteen. Lesson in Melody Playing.

Lesson Eleven. Six-eighth Rhythm and Pieces.

Lesson Fourteen. March Time.

Lesson Fifteen. A concert waltz, illustrating the note combinations to be found in such music.

By comparing this line of music with the first line of lesson 2, printed above, it will be seen how gradually the course progresses from the first to the last lesson.



Lesson Sixteen. Seven Major Scales for Unison Practice.

Lesson Last Page. A programme Suggesting First Concert.

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PROGRAM—EASTERN CONFERENCE

Philadelphia, Pennsylvania

March 13-15, 1929

Tuesday Evening, March Twelfth

REGISTRATION and Informal Meeting in Lobby, The Benjamin Franklin.
8:00 Meeting of Executive and Advisory Boards.

*Wednesday, March Thirteenth
Morning*

8:30 Registration. The Benjamin Franklin.
Visiting Exhibits, Mezzanine and Third Floors, The Benjamin Franklin.
9:30 Formal Opening of Conference, Crystal Ball Room, the Benjamin Franklin.
E. S. Pitcher, President, Presiding.
Invocation: Dr. William Porter Lee, Minister, The Westside Presbyterian Church, Germantown, Philadelphia.
Singing by the Conference:
America; Send Out Thy Light, *Gounod*; George L. Lindsay, Director of Division of Music Education, Philadelphia, Conductor.
Greetings: (a) The Board of Public Education, Philadelphia, Dr. Edwin C. Broome, Superintendent of Schools.
(b) The City of Philadelphia, Hon. Harry A. Mackey, Mayor of Philadelphia.
(c) The State Department of Education, Dr. John Keith, State Superintendent of Public Instruction, Harrisburg, Pennsylvania.
Response for the Conference: Ralph L. Baldwin, Director of School Music, Hartford, Conn.

Preliminary Business Meeting

Address: Dr. Randall J. Condon, Superintendent of Public Schools, Cincinnati, Ohio.

Address: The British-American Music Field Day, Mrs. Frances E. Clark, Camden, N. J.

Afternoon

1:30 General Session, M. Claude Rosenberry, First Vice-President, Chairman.
Subject: Extension of Equal Opportunities for Music to All the Children.
Speakers, Dr. Lee Driver, State Educational Department, Pennsylvania; Miss Florence Hale, State Educational Department, Maine.
Musical Program, to be announced.
4:30 Visiting Exhibits.

Evening

8:00 All-Philadelphia High School Night at William Penn High School Auditorium, Fifteenth and Mt. Vernon Streets; George L. Lindsay, Chairman.

Program:

- (1) All-Junior High School Orchestra.
- (2) Selected Junior High School Choruses.
- (3) All-Philadelphia Senior High School Orchestra.
- (4) Selected Senior High School Choruses.
- (5) All-Senior High School Chorus will sing cantata, "Land of Our Hearts," by Chadwick.

10:30 Lobby Singing.

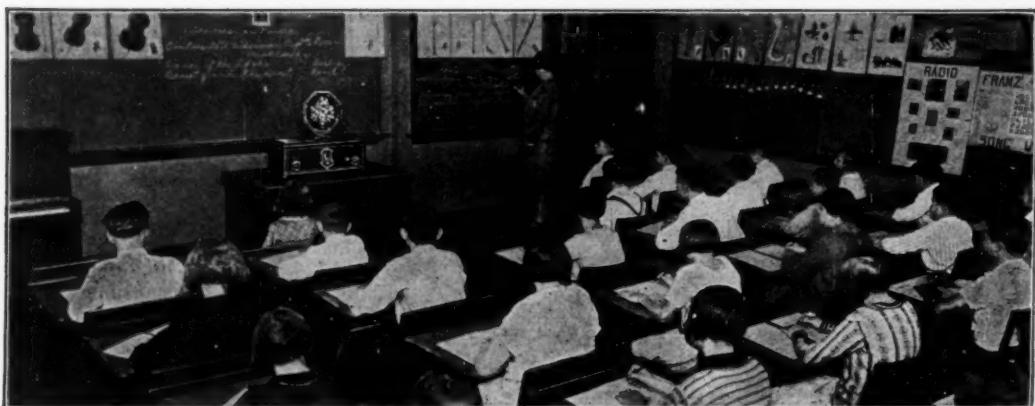
*Thursday, March Fourteenth
Morning*

8:30 Visiting Exhibits.

9:00 School Visitation: Elementary, 9:00; Junior High, 10:30; Senior High, 10:30.

Afternoon

12:45 Conference Luncheon: Russell Carter, State Supervisor of Music, New York, Presiding.
Brief Business Meeting.
Topic, "Better Preparation for Better Teaching of Better Music"



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WRC Washington	KSTP Minneapolis
	(11:30 to 12) KVOO Tulsa
WHAM Rochester	WFAA Dallas
WOAI San Antonio	KPRC Houston
WSMB New Orleans	WHO Des Moines
WHAS Louisville	WDAF Kansas City
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During the afternoon Mr. Edward Ransom, Tenor, of Boston will sing a group of songs and The Philadelphia Musical Fund Ensemble will give a program of about one hour.
4:30 Visit Exhibits.

Evening

8:30 Grand Court, John Wanamaker's Store.

Organ Recital by Charles M. Courboin; Violin Soloist, Dr. Thaddeus Rich (The instruments used will be the famous Stradivarius called "The Swan" and the Guarnerius, of the Rodman Wanamaker collection;) The Choral Art Society, Dr. Harry Alexander Matthews, Conductor.

10:30 Lobby Singing.

Friday, March Fifteenth

Morning

9:00 Exhibitors Association Meeting: J. Tatian Roach, President, Chairman.

General Subject, "Meeting the Needs of Music Supervisors—Present and Future."

Subtitles and Speakers:

"Songs and Choral Music," George H. Gartlan, New York City.

"Instruments and Instrumental Music," Victor L. F. Rebmann, Yonkers, N. Y.

"Music Appreciation," Franklin Dunham, New York City.

10:30 Sectional Meetings:

Subject, "A Balanced Program in School Music."

ELEMENTARY, Mrs. Bertha D. Hughes, Supervisor of Music, Utica, N. Y., Chairman.

Speakers: (Ten minutes each):

"A Balanced Program in School Music from the Standpoint of the Pupil," J. W. Fay, Director of Music, Plainfield, N. J.

"The Relation that should Exist between Unison and Part Singing in a Balanced Program," Dr. Jacob Kwalwasser, Syracuse University, Syracuse, N. Y.

"Potent Results in the Community from a Balanced Program in School Music," Miss Laura Bryant, Supervisor of Music, Ithaca, N. Y.

And two others (to be announced)

JUNIOR HIGH AND SENIOR HIGH, Walter H. Butterfield, Director of School Music, Providence, R. I., Chairman.

Speakers and Topics to be announced.

Afternoon

12:30 Combined In and About Club Luncheon, sponsored by the Philadelphia In and About Music Supervisors' Club, Bruce Carey, Presiding.

2:00 Demonstration Program: E. S. Pitcher, Chairman.

Girard College Band, George Frey, Director.

Toy Symphony, Miss J. Lilian Vandevere, Boston, Mass.

Appreciation, Mrs. Frances E. Clark.

Junior 100, Girard College, Bruce Carey, Director.

4:00 Visit Exhibits.

Evening

8:00 Program arranged by and under direction of Mrs. Frances E. Clark, Camden, N. J.

Speakers: Miss Mabelle Glen, President of the Music Supervisors National Conference, Kansas City, Mo. Mr. James Francis Cooke, President of the Presser Foundation, Philadelphia, Penna.

Cantata: "Dryads' Kisses," *Meissner*; The Philadelphia Normal School Glee Club; Reinhold Schmidt, Baritone; Joan Easley, Conductor. (Premier performance of this work.)

Dancing: Crystal Ball Room. Music furnished by Victor Talking Machine Co.

Saturday Morning

Sight Seeing Trips to Valley Forge; Historic Philadelphia; Victor Talking Machine Co.



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The Marriage of Nannette. In three acts, by Louis Woodson Curtis. Critics are unanimous in calling this score one of America's best school operettas. The book of the play is most diverting and its attractiveness is enhanced not a little by dialogue verging on the poetique, and there is romantic charm and flavor in the lyrics. The author introduces an enchanting romance; the story is generously peopled by courtly ladies and gentlemen, of villagers and of gypsies, in which individual characters are sharply contrasted and the plot full of incident. By the witchery of his melodic talent, Mr. Curtis has made this score all appealing and lovely and beautiful, its tuneful measures are direct and forceful, with an ease of vocal range that makes for one of facile accomplishment, indeed. There is opportunity for interesting group and solo dancing (ad.lib.) Complete stage directions. May be given with either piano or orchestra accompaniment. Vocal score, price\$1.50

Captain Kidd, or The Daughters of Robinson Crusoe. In two acts, by William Beazley. Rollicking action begins at the start and goes through to the end of this sparkling and humorous libretto; there is an exultant joy about this gay romance that arises from a good tale quickly told. In the lovely and unsophisticated orphan daughters of Crusoe, in Captain Kidd and the Reverend Dr. Kidder, in Paul Pry and the lord, the Pirate leader and his mates one finds a group of sprightly characters—picturesque, whimsical and grotesque. The scene is laid in the island of San Fernandez in the last year of the 17th century. The music score is full of charm, ending with a spirited dance chorus. Complete stage directions. Vocal score, price\$1.00

The Quest of the Gypsy for a Cook. In one act, by H. Loren Clements. The book is full-up with activity, an engrossing plot, perfect gypsy atmosphere, zestfull thrills, with romantic charm and humorous situations and all the glitter and laughter of a first class musical comedy. The libretto gets away from the ordinary and develops a new idea. The music score gets its major effect and brilliancy out of the gay dance rhythms and bright colorful motives of gypsy music, alternately wild and tender. Vocal score, price75

The Magic Wheel. In two acts, by Jessie L. Gaynor. A nationally successful operetta which has been a best seller since publication for the reason that it is an uncommon and delightful score. A truly captivating libretto, the bewitching narrative of charming people; a prince, duke, lords and ladies, a burgomaster, soldiers, huntsmen, a witch, watermaids, goose girls and birdchildren, and all told in a manner to give cause for light hearts and joyous laughter. The music is essentially melodious, taking and effective. Solo and choruses are well balanced and there is attractive incidental music for dances. May be given with piano only; orchestra parts are obtainable as is also a practical stage guide. Vocal score, price\$1.50

Fans and Lanterns. In three scenes, by Eduardo Marzo. This Japanese operetta, for girls or young women, is altogether charming in story—in stage settings—in music. The narrative is continuous, and its action of intrinsic and increasing interest, bristling with incident, the lyrics rich in sentiment; a novelty in construction, with stage settings and costumes easy of production; all enhanced by the added charm of sparkling music. The operetta requires but five principal solo voices, two minor solo voices, with choruses for Fans, Lanterns, Parasols, Screens and The Maidens. For High Schools and Amateur Societies, no better miniature opera for female voices may be found than Fans and Lanterns. Vocal score, price\$1.00

Zanie, the Gypsy Queen. In three acts, by H. P. Danks. A really good libretto which will make its appeal by reason of the discernment and ability with which the theme is handled. Plot, situations and dialogue dovetail perfectly. The music is easy but effective. All necessary directions for the rather simple staging and costuming are given in the book. Orchestra parts are obtainable; may be given with piano only. Vocal score, price\$1.00

The Crystal Queen, by C. King Proctor. This operetta is for grades, in three scenes, the village green, a fairy glade and the market place. Adventure and beauty are here combined in a blithe and tender little story, fresh, simple; it moves with lightness and ease. Every boy and girl character is expressive and interest is sustained up to the end. There is no dialogue. The music is full of piquant rhythms and of decided melodies with some especially spirited but easy numbers for boys. Vocal score, price75

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MILWAUKEE, WISCONSIN, APRIL 16-19, 1929
Headquarters, Schroeder Hotel

The North Central plans for a fine program are progressing in excellent shape. The general plan of program is to have sort of a laboratory approach to the various stages of school music, rather than merely a series of papers. It is hoped that in this fashion considerable opportunity may be given for discussion and everyone derive benefit even greater than usual. The original dates announced were April 16th, 17th, 18th, and 19th and it has now been decided to include Monday the 15th to be used as a visiting day for those who wish to see the work in the Milwaukee Public Schools, the private schools, the Teachers College, etc.

Milwaukee folk have gladly consented to have open house on Monday for all those who wish to observe the work being done. This will make it possible for registration to begin on Tuesday, followed by the regular formalities of the opening program. It has been suggested that rehearsals for the College Chorus should be open to the Conference members. Of course, we will have an opportunity of hearing outstanding groups from visiting rural schools, junior and senior high schools and colleges. Instrumental organizations from the grades and high school, an all-city high school orchestra

(Continued on page 47)

DUES ARE DUE

If you have not already paid your conference dues for the current school year, please fill out the following form and send it to your State Chairman. Active membership dues are \$3.00; contributing, \$5.00.

Enclosed find dollars for my dues for 1929 in the North Central and National Conferences.

Name Position

Address

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Indiana—A. A. Glockzin, 1720 Virginia Ave., Connorsville.

Iowa—Clara L. Thomas, High School, Davenport.

Michigan—Clara E. Starr, 100 E. Grand River, Detroit.

Minnesota—Mrs. Ann Dixon, 226 N. 1st Ave. E., Duluth.

Nebraska—Charles B. Righter, Jr., 2829 Franklin Ave., Lincoln.

North Dakota—Fannie C. Amidon Box 233, Valley City.

Ohio—Gaylord B. Humberger, 30 E. 5th St., Springfield.

South Dakota—Reva Russell, 910 S. Main St., Aberdeen.

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No. 2

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2. Sea and Shore
3. The Summer Shower
4. The Snowman

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ROY E. FREEBURG, Missoula, Mont., Treas.
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SPOKANE, WASHINGTON, APRIL 10-12, 1929
Headquarters, Hotel Davenport

The Northwest Music Supervisors Conference meets in Spokane this spring jointly with the Inland Empire Educational Association—the first meeting of the former, the thirty-first of the latter. Last year between two and three thousand educators from the states of Washington, Oregon, Idaho, and Montana attended the Inland Empire meeting. This spring we have a great opportunity to bring school music to the attention of the educators at large.

The big event for both organizations will be the concert on April 11th by the Northwest High School Orchestra, composed of two hundred players from the four states and conducted by Karl Krueger, Conductor of the Seattle Symphony Orchestra. The program to be played is as follows:

Phedre Overture.....	<i>Massenet</i>
To a Wild Rose.....	<i>McDowell-Krueger</i>
Carmen Suite No. 1.....	<i>Bizet</i>
Military March.....	<i>Schubert</i>
Valse Triste.....	<i>Sibelius</i>
Nordic Symphony.....	<i>Hanson</i>
Finlandia	<i>Sibelius</i>

Members of the Northwest Conference and of the Inland Empire Association will be admitted to this concert by badge.

The program will be announced in detail in the next issue of the JOURNAL; already President Letha L. McClure has secured a number of speakers of outstanding ability, of whom two should be mentioned now: Mr. Krueger and Dr. Charles H. Farnsworth of Washington, D. C., emeritus professor of music at Teachers College, Colum-

DUES ARE DUE

If you have not already paid your Conference dues for the current school year, please fill out the following form and send it to your State Chairman. Active membership dues are \$3.00; contributing, \$5.00.

Enclosed find dollars for my dues for 1929 in the Northwestern and National Conferences.

Name..... Position.....

Address.....

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bia University. The following preliminary outline of the program will give you some notion of the general plan:

April 10, Morning. Demonstration lessons by visiting supervisors. *Afternoon.* Instrumental program, including demonstration and discussion of class teaching of piano and orchestral instruments. *Evening.* Banquet with I. E. A.

April 11, Morning. Junior High School program, in charge of Frances Dickey Newenham; topics: organization of music programs in Junior High Schools; the voice problem; music appreciation; theory in the ninth grade. *Afternoon.* Vocal program; topics: glee clubs; opera; A Cappella choirs; care and training of the child voice; voice development in class work. *Evening.* Concert by the Northwest High School Orchestra.

April 12, Morning. Normal School program; Rural Supervision; luncheon meeting of old and new committees, officers and board members.

Local arrangements are in the hands of a Spokane Committee, of which Grace E. P. Holman, supervisor of music, is chairman. The following general committees are in charge of their respective fields in organizing the work of the Conference:

Membership—Anne Laudsby Beck, University of Oregon, Chairman; Louise Woodruff, Oregon State Normal, Monmouth, Oregon; Frances Dickey Newenham, Washington University, Seattle; Judith Mahon, Supervisor of Music, Boise, Idaho; Marguerite V. Hood, Supervisor of Music, Bozeman, Montana; Mildred McManus, Junior High School, Vancouver, B. C.

Publicity—Frances Dickey Newenham, University of Washington, Chairman; Ethel Miller, Normal School, Ellensburg, Washington; Edna T. Barker, Normal School, Bellingham, Washington; Edna McKee, State College, Pullman, Washington; Harriet Charlton, Lincoln High School, Seattle, Washington; C. E. Fouser, Normal School, Cheney, Washington.

Northwest High School Orchestra—Roy E. Freeburg, Missoula, Montana, Chairman; Francis J. Pyle, Longview, Washington, Secretary; Letha L. McClure, Seattle, Washington; Carl Pitzer, Seattle, Washington; George A. Stout, Lewis and Clark High School, Spokane, Washington; C. Olin Rice, North Central High School, Spokane, Washington; George Scott, Hillyard High School, Spokane, Washington; John W. Dickinson, Spokane Public Schools, Spokane, Washington; David P. Nason, Director of Music, Tacoma Public School, Tacoma, Washington; Glenn A. Traux, Tekoa High School, Tekoa, Washington; W. H. Boyer, Director of Music, Portland Public Schools, Portland, Oregon; Rex Underwood, University of Oregon, Eugene, Oregon; W. W. Nusbaum, La Grande, Oregon; Roy Williams, Bellingham, Washington; L. J. Schnabel, Pocatello, Idaho; A. J. Tomkins, Boise, Idaho.

NORTH CENTRAL CONFERENCE

(Continued from page 43)

and a community orchestra composed of Milwaukee school alumni, will participate.

Inspirational speakers on general and cultural subjects have been invited. A clinic on conducting will be under the direction of Mr. Karl Gehrken of Oberlin College. There are plans for a vocal and instrumental clinic which will be similar in its intent. Dr. J. Lewis Browne, the new supervisor in Chicago, will have charge of the great united chorus. Negotiations are under way with Mr. Henry Turner Bailey, Mr. John Erskine, President Glenn Frank and others to participate in this wonderful feast.

Tuesday evening has been set aside for the dinner meetings of various special college and fraternal groups. It is important that arrangements for these dinners be made at once, and President Ada Bicking especially requests that those who desire group dinners notify her immediately.

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ASHEVILLE, N. C., MARCH 6-8, 1929
Headquarters, Kenilworth Inn



Dear Colleagues:

We are presenting to you in the following pages the program for the Asheville meeting, to be held March 6, 7, and 8 with headquarters at the Kenilworth Inn. Because of the fact that this JOURNAL goes to press on January first, the program is necessarily incomplete; some details must still be worked out, but the following announcements will give you a very good idea of the general plans for the meeting.

Since we are shortening our session this year to three days, it has been impossible to include every phase of public school music work. We are well aware that many important things are not included. We have tried to concentrate, this year, on certain problems which are of especial importance at this particular time, leaving other subjects for future discussions.

We believe that the All Southern High School Chorus and Orchestra, under the direction of Dr. Will Earhart and Joseph E. Maddy, will be productive of great good

for the cause of public school music in the South. If you have not arranged to have a representation in either of these groups by the time this JOURNAL reaches you, do not fail to get in touch immediately with Miss Helen McBride for the Chorus (Louisville Conservatory of Music, Louisville, Ky.) and Mr. C. D. Kutschinski for the Orchestra (Winston-Salem, N. C.). We will need the help of everyone in the Conference to put this project over in a big way. The program will be broadcast over the Asheville station, WWNC.

It was my good pleasure to spend a few hours in Asheville recently. I wish I might be able to let you know what a treat is in store for you there. Probably no city in this country is more beautifully located—you will be thrilled with the views from Kenilworth Inn, the Conference headquarters. Our three days in Asheville should be an experience long to be remembered. Do not miss this session, for we will probably never have another opportunity like this for combining pleasure and profit.

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289 When the Band Strikes Up (<i>A La Francaise-A Frangesa March</i>)	Costa .12	293 Serenade (<i>She Sleeps, My Lady Sleeps</i>)	Longfellow-Emery .12

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901 A Life on the Ocean Wave	Russell .10	910 The Morn Breaks Fair (<i>Athalia</i>)	Mendelssohn .10
902 The Robin's Return	Fisher .12	911 Blue Birds Their Songs Are Swelling (Op. 39 No. 23)	Tschaikowsky .10
903 When the Band Strikes Up (<i>A La Francaise-A Frangesa March</i>)	Costa .12	912 Night Shadows Falling (<i>Andantino</i>)	Lemare .10
904 Wind on the Hill	O'Hare .12	913 The Flatterer	Chaminade .10
905 Glory of the Dawn	O'Hare .12	914 Faint Not, Though Dark Thy Way (<i>Samson and Delilah</i>)	Saint-Saens .10
906 Morning (<i>Peer Gynt Suite</i>)	Grieg .12	915 Little Star (<i>Estrellita</i>)	Ponce .10
907 Sing Till The Clouds Roll By	Vollstedt .10		
908 Marcheta (<i>Mexican Serenade</i>)	Schertzinger .10		
909 Over The Waves (<i>Sobre Las Olas</i>)	Rosas .12		

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548 I'll Sing Thee Songs of Araby	Clay .10	550 When the Band Striken Up	
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274 Curfew (<i>Orpheus</i>)	Offenbach .10
275 March Wind (<i>Olivette</i>)	Audran .10
276 Swinging (<i>Roses from the South</i>)	Strauss .10
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278 Pomona (<i>Negro Folk Song</i>)	O'Hare .10
279 Whispering Hope	Hawthorne .10
280 Turning Whirling (<i>La File de Madame Angol</i>)	Lecocq .10
281 Humming Song	Schumann .10
282 Dutch Dolls	Ostertor .10
283 Can't Yo' Ketch Dat Squirl' (<i>Negro Children's Folk Song</i>)	O'Hare .10
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540 Whispering Hope	Hawthorne .10
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Mr. Frank C. Biddle, Director of Music in the Asheville schools, and his associates, together with all the civic forces of Asheville, are putting forth every effort to make our stay with them enjoyable and this meeting of the Conference a memorable one.

If you have not already done so, you should make your reservations at once at headquarters hotel, the Kenilworth Inn. It should be pointed out that their rates are quoted on the American plan, including meals and lodging. Since it is possible to secure a rate as low as \$6 a day, the cost will be as small as it would be at a European plan hotel. The fact that practically all the sessions will be held in the Inn, and that it is convenient to the High School where the concerts will be held, should be taken into consideration in making plans for your accommodation. Those who may wish

to stay at a European plan hotel may secure rooms at the Asheville-Biltmore at \$3 to \$5.50, at the George Vanderbilt at \$3 to \$6 and at the Battery Park at \$4 to \$7. For those who stay at the Kenilworth Inn there will be no extra charge for the banquet on Thursday night; for others, the charge will be \$1.50. Mr. Frank C. Biddle, Director of Music in the Asheville schools, will be glad to make hotel reservations for those who request it of him.

We are hoping this year to have a large representation from the colleges and Universities of the South. You will notice that special sections have been scheduled for this group, in charge of William C. Mayfarth, Dean of the School of Music, Converse College, Spartanburg, S. C. We believe that the time is ripe to take some decisive steps in the matter of College and

DUES ARE DUE

If you have not already paid your Conference dues for the current school year, please fill out the following form and send it to your State Chairman. Active membership dues are \$3.00; contributing, \$5.00.

Enclosed find dollars for my dues for 1929 in the Southern and National Conferences.

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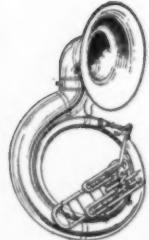
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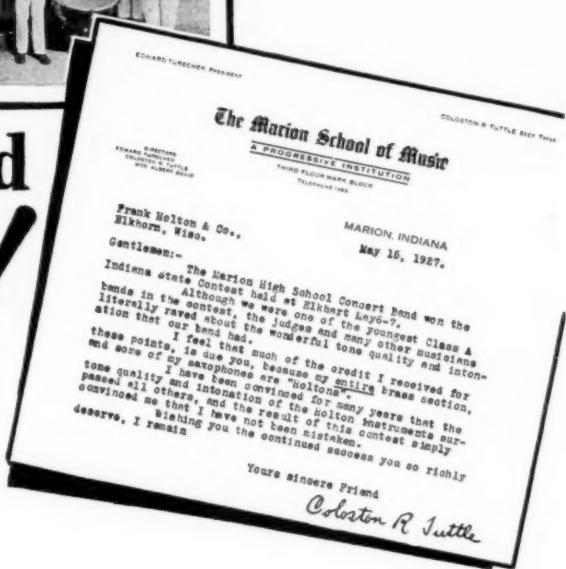
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High School Music Credits and have featured this subject in the program. These discussions will be of great interest to all connected with music education.

The first objective in our membership campaign is to secure the renewal of all of last year's members; then we hope to double the number, with as many new members as we have old. If you have not joined the Conference this fall, send your check for \$3 to our treasurer, Leslie A. Martell, 178 Tremont Street, Boston, Mass.

The Exhibitors Association has planned elaborate exhibits of new school music, supplies and materials for our Asheville meeting. These will be housed at headquarters hotel, and will amply repay your careful examination.

Trusting to see you in Asheville March 6-7-8, and with all good wishes for the coming year, I am

Yours fraternally,
WILLIAM BREACH,
President.

SPECIAL RAILROAD RATES TO ASHEVILLE

The southern railroads have granted the usual convention rate of 1½ fare for the round trip to Asheville, provided that a minimum of two hundred fifty travel to the meeting by rail. With chorus and orchestra students present as well as teachers, we will undoubtedly have an attendance of six or seven hundred. But it is important that you *travel by rail*, even if you live close to Asheville, in order to give those members who travel longer distances the sure benefit of the reduced rate.

When you buy your ticket, ask for a special Convention voucher; this must be validated in Asheville in order to entitle you to the half-fare price on the return journey. If your local ticket agent does not have a voucher, find out from him the nearest station which can furnish this voucher to you; then buy a local ticket to that station, purchasing there your thru ticket and voucher. Arrange in advance with your local agent for the Convention voucher.

PROGRAM, SOUTHERN CONFERENCE

Wednesday, March 6

9:00 Registration, Kenilworth Inn.
Visiting Asheville Schools.

12:00 Luncheon—Executive Board.

Afternoon

1:00 Visit Publishers' Exhibits.
1:30 General Session—Chairman, Thos. L. Gibson, State Supervisor of Music, Baltimore, Md., 1st Vice-Pres. of the Conference.

Program—Junior H. S. Boys Glee Club, Asheville, N. C.

Address of Welcome—W. L. Brooker, Supt. of Schools, Asheville, N. C.

Response for the Conference, Lewis L. Stookey, Director of School Music, High Point, N. C.

President's Address: "The present and future of music in the Public Schools of the South," William Breach, Director of Public School and Community Music, Winston-Salem N. C.

Singing led by Mrs. Helen Colley Krake, Hamilton College, Lexington, Ky.

Address: "The place of instrumental music in the curriculum," Joseph E. Maddy, University School of Music, Ann Arbor, Mich.

Address: "Music and its functions," Dr. Will Earhart, Director of Music, Pittsburgh, Pa.

4:00 Visit Publishers' Exhibits.
Rehearsals of All Southern High School Chorus and Orchestra.

Evening

8:00 Concert—Asheville Woman's Club Auditorium
Asheville Aeolian Choir, Mr. Crosby Adams, conductor; Soloists, Helen Pugh, Pianist.
Reception by the musical organizations of Asheville.

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Thursday, March 7

9:00 Sectional Meetings.

1. COLLEGE AND CONSERVATORY SECTION; Chairman, Wm. C. Mayfarth, Dean, School of Music, Converse College, Spartanburg, S. C.

General topic: "High School and College entrance credits in Music"

Remarks by Chairman.

Business of organization.

"The crediting of applied music in High Schools," Erich Rath, Dean, School of Music, Hollins College, Hollins, Va.

"Ear-training and sight-singing in the High Schools," D. R. Gebhart, Director of School of Music, George Peabody College for Teachers, Nashville, Tenn.

"Present status of music credits in High Schools and of College entrance requirements"

1. For Alabama—Mrs. Edna Gockel-Gussen, Director of Birmingham Conservatory of Music, Birmingham, Ala.

2. For Florida—Miss Ella Scoble Opperman, Dean, Florida State Teachers College for Women, Tallahassee, Fla.

3. For Georgia—Joseph Maerz, Director of Wesleyan Conservatory of Music, Macon, Georgia.

4. For Kentucky—Frederick A. Cowles, Director of Louisville Conservatory of Music, Louisville, Ky.

5. For Maryland—Henry T. Wade, Director Dept. of Music, Hood College, Frederick, Maryland.

6. For North Carolina—Dr. Wade R. Brown, Dean, School of Music, North Carolina College for Women, Greensboro, N. C.

7. For South Carolina—Walter B. Roberts, Director of Music, Winthrop College, Rock Hill, S. C.

8. For Tennessee—D. R. Gebhart, Director of Music, Peabody College for Teachers, Nashville, Tenn.

9. For Virginia—Frank Taber, Director of Music Dept., Randolph-Macon College, Lynchburg, Va.

10. For West Virginia—Louis Black, Director of Music, W. Va. University, School of Music, Morgantown, W. Va.

11. For District of Columbia—C. E. Christiani, Pres. of the Washington College of Music, Washington, D. C.

2. MUSIC APPRECIATION SECTION; Chairman, Mrs. Grace P. Woodman, Director of Public School Music, Jacksonville, Fla., 2nd Vice-Pres. of the Conference.

Remarks by the Chairman.

"Teaching appreciation through Music," Miss Leta Kitts, Director of Music, Birmingham, Ala.

"The meaning of Appreciation," Mrs. Crosby Adams, Montreat, N. C.

"The new place of radio in Music Education," Miss Alice Keith, New York City, Chairman of the Music Appreciation Committee, Music Supervisors National Conference.

"Artists and Artizans," T. P. Giddings, Supervisor of Music, Minneapolis, Minn.

"Music Education as Education," Louis H. Mohler, Professor of Music Education in New York University and in Teachers College, New York City.

11:00 Concert by musical organizations, Asheville High School: Mixed chorus, Girls' and Boys' Glee Clubs, orchestra and band; Frank C. Biddle, Director.

12:00 Luncheon—Executive committee and State Chairmen.

Afternoon

GENERAL SESSION—President William Breach, presiding.

1:30 Singing led by J. Henry Francis, Director of Music, Charleston, W. Va.
Business meeting: election of officers, etc.

VOICE AND PIANO CONFERENCE.

"How to secure power in the voice of the child and the youth without sacrificing beauty of tone," Frederick W. Wodell, Converse College, Spartanburg, S. C.

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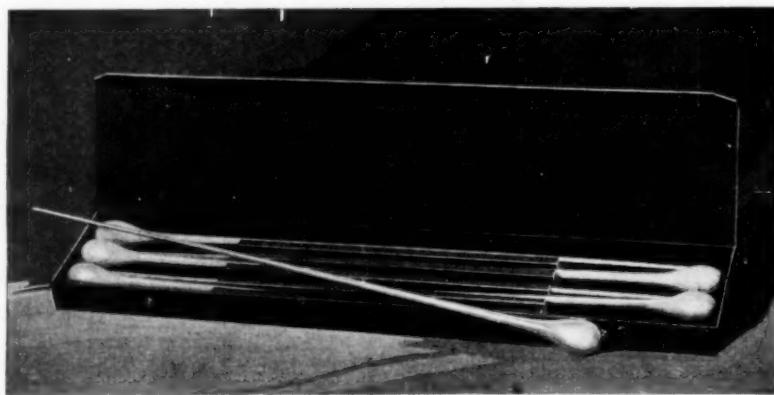
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"Class Piano Instruction," Hazel Gertrude Kinsella, Lincoln, Neb.; using a group of children from North Carolina schools.

4:00 Concert—Atlanta Boys' High School Orchestra, R. J. Martin, conductor.
 Visit Publishers' Exhibits.

Evening

7:00 INFORMAL BANQUET—Kenilworth Inn.

Toastmaster—Dr. E. N. C. Barnes, Director of Public School Music, Washington, D. C., member National Board of Directors for the Southern Conference.

Singing in charge of Edwin F. Steckel, Director of Music, Gastonia, N. C.

Greetings from State Chairmen.

Greetings from the North Carolina Federation of Music Clubs, Mrs. Wm. Allen Harper, President, Elon College, N. C.

International Conference—Mrs. Frances E. Clark, Camden, N. J.

Groups of songs—Frank C. Biddle, Director of Music, Asheville, N. C.

Address: Herbert Witherspoon, Pres. Chicago Musical College, Chicago, Ill.

8:00 Concert. Asheville H. S. Auditorium, Atlanta Boys' High School Orchestra, R. J. Martin, conductor; given for the pupils of the Asheville High School and their parents.

Friday, March 8

Morning

GENERAL SESSION—Dean Wm. C. Mayfarth, Chairman.

9:00 Program: Junior H. S. Band and Orchestra, Asheville, N. C.

"Music credits in the Colleges and Universities in the Southern States," Dr. N. W. Walker, Dean of the School of Education, University of North Carolina, Chapel Hill, N. C.

"A revised High School Music Credit Plan," Paul J. Weaver, Director of Music, University of North Carolina.

Discussion. Committee recommendations.

Visit publishers' exhibits.

Afternoon

1:30 General Session—MUSIC IN THE RURAL SCHOOLS, Thos. L. Gibson, Chairman.

Program by schools of Buncombe County, North Carolina, directed by Mrs. Frank Gully, County Supervisor of Music.

"The responsibility of the State Department of Education for Music in the Rural Schools," Miss Hattie Parrott, Supervisor of Elementary school instruction, State Department of Education, Raleigh, N. C.

"The Responsibility of the State Teacher-Training Institutions," Miss Emma E. Weyforth, Director of Music, State Normal School, Towson, Md.

"The Music Missioner Movement—a successful plan for putting music in the rural and small town schools," Mrs. Maude De Gan Graff, Lake Placid Club, N. Y.

3:30 Business Session—

4:00 Automobile drive, tea and organ recital, Grove Park Inn, tendered to the Conference members by the Asheville Saturday Music Club.

Evening

CONCERT—Asheville High School Auditorium.

All Southern High School Chorus (250 members)

Conductor—Dr. Will Earhart, Director of Music, Pittsburgh, Pa.

All Southern High School Orchestra (150 members).

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WICHITA, KANSAS, APRIL 3-5, 1929
Headquarters, Hotel Lassen

President John C. Kendel announces the general plans for the Wichita meeting below. It should be remembered that this is a preliminary announcement, and that there will be many changes and additions in the complete statement which will appear in the next issue of the JOURNAL.

April 3, Morning Program. Registration. Formal opening of the Conferences: addresses of welcome, responses, President's message, address by Paul J. Weaver, music.

Afternoon. Symposium on Music Appreciation; speakers, Mrs. Frances E. Clark, Margaret Lowry and others, followed by Music Appreciation Festival under the chairmanship of Mrs. Mabel E. Spizzy. Rehearsals Southwestern High School Chorus under direction of Frank A. Beach, and Southwestern High School Orchestra under direction of Joseph A. Maddy.

Evening. Informal Banquet; Concert by the Chicago Little Symphony Orchestra, George Dasch, Conductor. Lobby singing.

April 4, Morning. Elementary school demonstration and discussion under the chairmanship of Grace V. Wilson. Music Exhibitors and Publishers program under the chairmanship of J. Tatian Roach.

Afternoon. Visual Education in Music, Herbert Witherspoon, Speaker. Symposium on Instrumental Music.

Evening. Formal Banquet; concert by the A Cappella Choir of Winfield, Kansas, Harold Dyer, Conductor. Lobby Singing.

April 5, Morning. Symposium on Junior High School Music; speakers, Mabelle Glenn, John Beattie and others. Business meeting.

Afternoon. Symposium on Rural School Music. Symposium on Senior High School Music.

Evening. Dinner groups for colleges, fraternities, etc. Combined Concert by the Southwestern High School Chorus and Orchestra. Lobby singing.

Ample opportunity will be provided for visiting exhibits.

SOUTHWESTERN HIGH SCHOOL CHORUS

The excellent work of the chorus at Tulsa under Mr. Bowen and the outstanding character of the program at the National Conference in Chicago under Dr. Dann have already borne fruit. Numerous inquiries have come from supervisors of the southwest immediately following the announcement of the All-Southwest High School Chorus as a part of the closing program at the Wichita Conference.

As with choruses of a national character there should come to the singers who go to Wichita an inspiration which no local chorus can in any measure approximate. Moreover it is hoped that this chorus will achieve some very tangible and worthwhile results for every school represented. Among these the most fundamental is vocal tone that is lovely and consequently an adequate medium for the music to be sung. This implies an ease in singing and an intonation that satisfies; a clear diction which makes the songs intelligible and a natural interpretation which will express the meaning of the songs to the audience. The National Chorus, under the direction of Dr. Dann,

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*The President of the Eastern Conference
states the FACTS—*

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May I hear from you at your earliest convenience?

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set an almost ideal standard at Chicago; and this should serve as a cause for encouragement. With so definite a goal in view and with such a splendid example to emulate, the chorus at Wichita cannot fail to achieve results worthy of the time and effort to be expended. In so far as possible the conductor will avail himself of the suggestion and experience of the supervisors of the Southwest in the preparation and presentation of the program. To this end the choice of numbers has been a matter of consultation and correspondence. In the selection of material not a little thought has been given to the smaller high schools, many of which it is expected will be represented.

The program will include the "Gloria" from Mozart's Twelfth Mass and "Triumphant" by Rachmaninoff with orchestral

accompaniment; "The Green Cathedral" by Hahn, "The Lee Shore" by Coleridge-Taylor; "A Day at the Fair" (Old English) for girls' voices; for mixed voices "Turn Ye to Me" (Scottish Folk Song), "Were You There" by Burleigh, "Lo, How a Rose E'er Blooming" by Praetorius for boys' voices; the last three to be sung a cappella. Information regarding editions, changes, interpretation, etc., will be sent to all supervisors whose pupils are registered for the chorus.

Past President George Bowen, director of music at Tulsa, has assumed the responsibility of the organization of the chorus with the following state representatives: Miss Sara White, St. Joseph, Missouri; Miss Blanche Rumley, Sterling, Colorado; Miss Mabel Barnhart, Lawrence, Kansas; Mrs.

(Continued on page 67)

DUES ARE DUE

If you have not already paid your Conference dues for the current school year, please fill out the following form and send it to your State Chairman. Active membership dues are \$3.00; contributing, \$5.00.

Enclosed find dollars for my dues for 1929 in the Southwestern and National Conferences.

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Wyoming—Jessie Mae Agnew,
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EDUCATION THROUGH ART APPRECIATION

INEZ FIELD DAMON

Music Director, State Normal School, Lowell, Mass.

IT WOULD be difficult, indeed, to combine in one phrase three words capable of a greater variety of interpretation than these three, "education," "art" and "appreciation." They lend themselves far more readily to discussion than to definition. Every educator who works with the tools of art in its various forms may be quite certain in his own mind that he knows exactly what he means by each of this triad of words, but he is equally uncertain what his fellow-educators may be meaning by them. It is probable that a good deal of power is lost in transmission when these subjects are under discussion among educators for lack of a uniform receiving apparatus—a common interpretation of terms. Let us, like good academicians, look to Webster for first aid: we find that "Education is the act . . . of training by a prescribed . . . course of study—; the totality of the qualities acquired through individual instruction and social training, which further the happiness, efficiency and capacity for social service." Art is "the application of skill and taste to production according to aesthetic principles; an occupation having to do with the theory or practice of taste in the expression of beauty in form, color, sound, speech or movement." Appreciation is "to estimate justly, to value, to recognize or feel the worth of—to esteem duly."

How peculiarly arid and unwieldly these definitions seem in view of the vital and plastic medium in which we work, namely, the thoughts and intents of youth! Is our work in this marvellous medium grounded and bounded by Webster? When we say

"education" do we mean "train," "acquire," "gain," "get"—or do we mean "unfold," "develop," "discover," "give"? When we say "art" do we mean "application of skill according to principles"—or do we mean, by means of this skill, the varied expressions of thought and emotion beyond the ability of speech? When we say "appreciation" do we mean "to estimate justly," to "esteem duly"—or do we mean to react with a satisfying joy to Beauty, to develop an intelligent pleasure in separating the chaff from the wheat and appropriating the latter to ourselves? Let us remove ourselves from a purely academic level and come up higher where the view is better and the air rarer. Let us establish ourselves on the higher plateau of Webster—amended!

After all, in this appreciation business, we are talking of art, are we not? And probably most of us who are reading this article are thinking of art in terms of music. The writer, once upon a time, received the following poem from a student. Does it not express something of what we are trying to say when we say "Art" and when we say "Music"?

"For the common things of every day
God gave men speech in the common way.
For the deeper things men think and feel
He gave the poet words to reveal.
But for heights and depths no word could reach
He gave Music, the soul's own speech."

Does it come with a shock when the writer says—after giving most of her life to what the world calls "teaching music"—that she is not at all interested in teaching music? She is not! But she is tremen-

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Mr. Fearis' setting for mixed voices of this very popular poem has been used by many school glee clubs, choirs and choral organizations, and is therefore familiar to many of the supervisors. We have received numerous requests for these two new arrangements of this publication. The literary merit of this poem makes these especially suitable for school use and we feel that they are valuable additions to the limited practical material available for these particular combinations of voices. The music is not extremely difficult and the voice parts are written in limited range. Makes a very effective number for concert and special programs. Time of performance about fifteen minutes.

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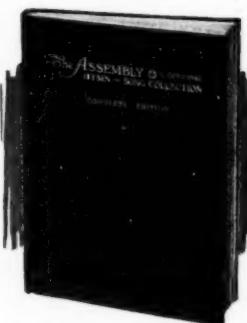
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dously interested in teaching youth by means of music, by means of such an ideal of music as appears in the above verse. Teaching music and teaching youth by means of music are two entirely different things. The first is Webster, the second is Webster-amended; the first is the letter, the second is the spirit. To one whose thought is challenged by the situation, it is a patent fact that the remarkable development of music education and of organizations of music educators is due to the pushing back of our Websterian horizon and to our increasing recognition of the intangible but gloriously permanent spiritual value of our opportunities.

You recall the recent report of an interview between Roger Babson, "that man of facts and figures and certainties," and Dr. Charles Steinmetz, "the man who dealt in electric miracles, star power and chemical wizardy."* Mr. Babson asked Dr. Steinmetz—"What line of research will see the greatest development during the next fifty years?" Dr. Steinmetz replied—"Mr. Babson, I think the greatest discovery will be along spiritual lines. Some day people will learn that material things do not bring happiness, and are of little use in making men and women creative and powerful. Then the scientists of the world will turn their laboratories over to the study of God. When this day comes, the world will see more advancement in one generation than in the past four." So when every music educator turns his class rooms into happy laboratories for kindly experiments along the line of spiritual values, when we say "Education through Art Appreciation," then shall we accept Webster in toto and more—shall we meet on common ground, namely this: Through a happy and spontaneous discrimination between the genuine and the spurious, the fine and the tawdry, in the realm of that speech which transcends

words, there will be unfolded in the spirit of youth a response to the good and a repudiation of the bad. This attitude will constitute his strongest armor against the assaults of the blatant "realism" of the present day and will turn his face toward the light, toward the permanent satisfactions of Spirit.

. . . And this is the Music Educator's job!

SOUTHWESTERN CONFERENCE

(Continued from page 63)

Don Parmalee, Fayetteville, Arkansas; Miss Alva Lochhead, Fort Worth, Texas; Mr. Edwin Knapp, Laramie, Wyoming.

The chorus will be limited to 250 voices with a maximum initial representation of four singers from each school. In Wichita they will be housed in the homes of Wichita high school students. The program at Wichita will be broadcast from KFH, a station of two thousand watts power, located in the Hotel Lassen, the headquarters of the Conference.

The question of quartet contests, for which request has been made, is being considered by the committee and President Kendel. The conductor and those immediately responsible for the Southwest Chorus bespeak the fullest coöperation of the supervisors of the Southwest.

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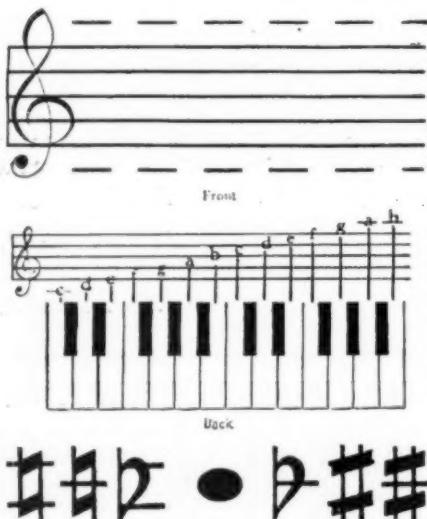
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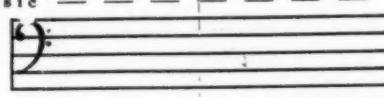
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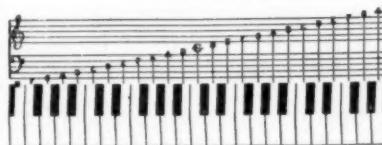
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JACOB A. EVANSON, Flint, Michigan

VOCAL COMMITTEE AT WORK

The Committee on Vocal Affairs and its sub-committees are earnestly at work, conducting research along the lines outlined in the October JOURNAL, viz.—Singing During Pre-Adolescence; Singing During Adolescence; Voice-training for Post-adolescence (Senior High School Voice Classes); Senior High School Ensemble Singing.

A meeting of this committee, including the members of the General Committee and the chairman of each of the four sub-committees, with President Glenn, is being planned to be held during the meeting of the Department of Superintendence of the N. E. A. at Cleveland in February. At this time the reports of the sub-committees will be discussed and plans for future work will be outlined. It is hoped that in the near future we will be able to present to the Supervisors a report of our deliberations.

CHORUS WORK IN THE ELEMENTARY SCHOOLS

The high school chorus is an established part of the music course of practically all modern school systems. But, strange as it may seem, few city schools include elementary school choruses in their program; yet where such choruses have been organized as

a regular, weekly activity, they have been found most helpful and inspiring.

To be effective the elementary school chorus must rehearse during school hours and must rehearse regularly. It should be an orderly, happy period of earnest, inspirational work, an hour to look forward to—a real occasion.

All the pupils in one chorus group should be as nearly as possible of one social age. In a large building all the pupils in the primary grades should constitute one chorus group; those in the intermediate grades another. Pupils in the seventh and eighth grades (if these are included in the same building) should, because of the vocal problems peculiar to adolescents, also form a group of their own.

The selection of material for such chorus singing is of course of paramount importance. Only the most beautiful and most worthwhile songs should be chosen. They must be suited to the experience of the children in the group and must be within their vocal range and vocal ability.

The most difficult problem in connection with elementary school choruses is the selection of the director. Where the school system is small and special teachers of music are employed, the special teacher is the logical director. Where the system is large,

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and no special teachers of music are employed, as is the case in one city where there are elementary school choruses in each of the eighty-five buildings, class room teachers are selected to direct. The choruses are visited by the director of music and his assistants with the same regularity as are the class rooms.

The elementary school chorus bears abundant fruit. Properly conducted it provides an added opportunity for fostering a love for music, for establishing musical standards, for extending song repertory. It furthers the musical development of the teachers; and it provides a means of self-expression in a group activity, which is cultural in inception and in result.

Moreover each chorus is an asset in another respect, for being a group activity it unifies the student body, demands good "teamwork" for its success and creates the best type of school spirit.

CHORUS MATERIAL FOR THE HIGH SCHOOL

A partial list of material, suitable for use with high school vocal organizations, is being compiled by the chairman of the Committee on Vocal Affairs from numbers suggested by supervisors of music throughout the United States. This list will appear in the March issue of the JOURNAL. This material will be classified under three headings—(1) girls glee club; (2) boys glee club; (3) mixed chorus.

It is the hope of the Committee on Vocal Affairs, that at no distant date it will be able to offer through the columns of the JOURNAL a more comprehensive list of type-numbers of highest merit as a step toward raising the standard of vocal material used in the public schools of the country.

VOICE CULTURE CLASSES

FREDERICK H. HAYWOOD
New York City

"Make way for the voice training classes in our senior high schools. They are on the way." This alarm was sounded some two

years ago by one of the most progressive supervisors of high school choral music in the Eastern Conference. It was a conviction based on an experiment of five years of organized work with voice culture classes.

That which was an experiment of ten years past is no longer to be classified as such. Voice culture is now being offered as a regularly accredited subject in a large number of Senior High Schools. The idea has spread so rapidly that it commands especial consideration from the Music Supervisors National Conference and the sectional conferences. It is a healthy indication to have it follow closely in the path of the tremendous impetus achieved by instrumental training. As soon as teachers have time to train and qualify to instruct in the subject, the voice classes will not be in second place. It has come to stay, to expand, to develop.

High school students are enthusiastic supporters of the idea when they learn that it makes their choral singing easier and physically safe, that they can become soloists, and that through the training for solo singing they will have as complete and as delightful a musical experience as any student has in mastering any of the orchestral instruments.

Through the voice culture class, teachers will be brought in touch with talent. If some of the samples of beautiful voices and real talent which have already been discovered in classes that the writer has had the good fortune to hear, are any indication of what can be expected, then the future for "Singing America" is very bright indeed.

Voice classes will have a wholesome effect upon the teaching of singing. This is a very important consideration which should be weighed carefully by the executives of school music conferences. The private lesson without plan or reason in procedure will have to go. The lack of effect of the "hit or miss" policy in the class room will prove the fallacy of this plan for the private



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teacher. Classes will have to be taught logically and systematically so that brain and voice can be trained simultaneously. The theoretical phases will have to be presented in form that will permit of examination, similar to the orthodox academic subjects. This will strengthen the position of the music instruction in the estimation of the principals who feel that all subjects should have a basis for granting failing or passing marks. A merely good voice should not be enough in other words. Boys and girls who fail in other important academic subjects should be made to realize that the voice class is no royal road to easy credits. If properly presented this cannot be the case.

In the minds of many of the more sceptical persons there is still the question: How much can the individual achieve in actual vocal results as a member of a group, studying a subject that is conceded to be so strongly individualistic? Unqualifiedly I say, much more than the most enthusiastic supporter of the plan ever expected could be realized. For the reason that the fundamental laws of vocal technique are common to the human race at large. To be specific, the correct form of breathing as applied to the act of singing must be the same for all normal persons. And also the processes of articulation and enunciation must be based upon a common law of contacts, motions and understanding of language sounds—the same fundamentally for all. Granting that the above statements contain the truth, the situation offers great opportunity for real instruction. The laws of physical requirements being the same, does not imply that twenty students being told to do the very same act will be able to do it equally well. Here then by contrasting results is the advantage in group instruction. The element of individuality is the illuminator. If Mary cannot breathe as easily according to rule as Katherine, then why not? The solution of Mary's difficulties helps Mary to understand why she cannot

breathe correctly and at the same time helps Katherine to understand why she might, by the merest accident of having a more flexible physical correlation, be breathing correctly from the first.

So on through the various stages of development. Much of voice training is primarily a specific physical culture. Cause of voice and the study of it must precede study of effect. Correct tonal values and concepts must follow correct physical motion. Through experience in the class room, an appreciation of tone quality will evolve for both teacher and student that is a joy for ever. Mary will profit by hearing the better tone of Katherine's voice; the desire of all the students to be as good as the best is stimulating to each member of the class; and the less fortunately endowed hold no false hopes but continue on with the satisfaction of being intelligently informed in the art of the singer.

Furthermore I venture to suggest that aside from the training in solo singing there is opportunity for interesting the high school students in better use of their native tongue and the development of better speaking voices. Through the study of art songs an interest in poetry should be realized and from this an appreciation of the best in literature, which is not any too conspicuous at the present time. For the singer the poem should precede, in consideration, the music for which it was the inspiration.

In conclusion I repeat that voice culture classes are here to stay; that they are essential to the music curriculum of any progressive high school that has pride in its program; that it behooves choral instructors to know the technique of voice culture; that students need no urging after they are assured that a definite plan of study is being offered; and that the pioneers who have blazed the trail for the past ten years admit of no limitations in the vocal effects that can be attained with the still very young and flexible post-adolescent voices in the high schools of these United States.

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SUMMER CAMP SCHOLARSHIPS

Just as this JOURNAL goes to press, announcement is made of a gift of \$2,500 to be used for scholarships for the National High School Orchestra and Band Camp. The gift is from the Carnegie Corporation, and is announced by its President, Dr. F. C. Keppel.

Those in charge of the Camp have not yet had an opportunity to decide on the manner in which the scholarships will be allotted. Announcements of the plans will probably be ready for the next JOURNAL.

HELP WANTED!

Would you like a job at the National High School Orchestra and Band Camp? The Camp needs swimming instructors, life guards, athletic instructors and counsellors, male and female. Supervisors will receive preference over other applicants because they will gain more from the experience than others. There will be opportunity to take a course or two at the Camp for credit.

The principal qualifications in addition to ability in the above lines are character and leadership. If you are interested please address Joseph E. Maddy, Box 31, Ann Arbor, Michigan.

CAMP FILLING UP

Have you entered a player for the National High School Orchestra and Band Camp? The sections of the orchestra, band and chorus are filling up and a delay may find all vacancies filled.

The Camp was built to accommodate 300 students and no more can be accepted when the quota is reached. Over 2,000 copies of the Camp year book "The Overture 1928" have been sent out to supervisors who have requested them. The book was written by

the students in the Camp and contains 64 pages and 112 illustrations. The printing of the booklet was contributed by the Aeolian Company, the Steinway Company and Grinnell Brothers of Detroit. You may have one for the asking.

ALL-STATE ORCHESTRAS

One of the most promising movements in school music today is the all-state High School orchestra, which has done more to convince the superintendents and other educators of the value of school music than almost any other phase of the work during the last six years.

The first all-state orchestra was organized in Indiana, in 1922, as an experiment. During the past year there were all-state orchestras in 22 states and several others are being added this year. They are organized on a basis similar to the National High School Orchestra, the best high school players in the state being selected to represent their schools in the huge ensemble which numbers anywhere from 150 to 400 students. The gathering usually lasts two or three days, during which numerous rehearsals are held, including tryouts and sectional rehearsals. They are generally managed by a group of the finest instrumental supervisors in the state and the example of high standards and efficiency is reflected in the work of all of the schools represented.

All-state orchestras are usually brought together to play for state teachers' associations whose members are invariably thrilled by the performance. There is no other opportunity at the present time where so much good will can be acquired in so short a time.

Programs I have received this winter from all-state orchestras include such com-

positions as Beethoven's "Egmont" Overture, Tschaikowsky's Fifth Symphony (2nd movement), Schubert's "Unfinished" Symphony and "Rosamunde" Overture, Sibelius' "Finlandia," Victor Herbert's "American Fantasie" and similar works. Every player who participates in one of the orchestras goes home with higher ideals and renewed ambitions, as does every supervisor who attends the rehearsals and concerts given by them. The rehearsals are handled as clinics for the benefit of visiting supervisors and others interested. The superintendents and teachers present at the concert are proud of their representatives and the good will carries over into the local school system, making life easier for the supervisor and music staff.

The players are usually housed in the homes of local high school students, so the expense of participation is light; and there is no loss of school time when the orchestra plays in connection with the state teachers' association. I know of no instance where such an organization has been discontinued, when once started.

The National Bureau for the Advancement of Music has begun the practice of giving all-state orchestra pins to the members of such orchestras, when requested. The library of the National High School Orchestra is now available for the use of the all-state orchestras and the writer will be glad to send out, on request, copies of the organization plans, application blanks, and other literature of the National High School Orchestra, the Michigan All-State Orchestra and any other literature that may be available. I am endeavoring to secure one scholarship to the National High School Orchestra and Band Camp to be awarded to the outstanding musician in each of the all-state orchestras and also the All-Southern, All-Southwestern and New England High School Orchestras.

I believe that the all-state orchestras are of greater benefit than even the National

High School Orchestra, and I hope to see one in each state in the near future. I believe that each state should also have an all-state chorus; but not an all-state band, for the bands have the stimulus of keen competition in the state and national school band contests—a competition which is prohibitive to most of the orchestras and choruses.

A school band is a community asset, playing for public gatherings of all kinds, and winning the support of the populace, on which it capitalizes when funds are needed to participate in a contest; while the orchestra and chorus perform only occasionally for the public and they are seldom able to finance participation in contests other than in neighboring cities. The contest is a far greater stimulus to the orchestra, band or chorus than the all-state organization, for the reason that all of the members take an active part, instead of a chosen few. This is evidenced by the astounding development of the school band since the National School Band Contest was inaugurated. For these reasons I believe the supervisors should concentrate on sending their bands to the contests and sending individual members of their orchestras and choruses to all-state organizations, and on promoting such contests and all-state orchestras and choruses in their respective states. When an outstanding musical genius develops, he or she should be sent to the National Camp.

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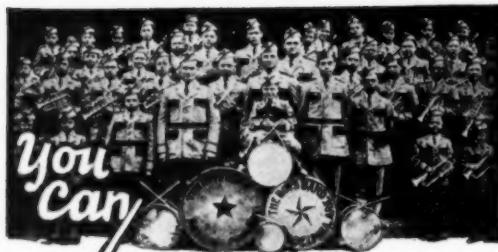
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PIANO CLASSES IN PUBLIC SCHOOLS

CHARLES H. MILLER
*Director of Music, Rochester Public Schools,
Rochester, New York*

Piano classes have been a part of school music work in Rochester, New York, for ten years. We now have over 1,200 pupils who are taught every week in classes ranging in size from 7 to 10.

When we began this work, the private teachers were very strongly opposed, saying that children could not be taught anything worth while in this manner and also contending that the classes would take away from the private teachers their means of living. After ten years we have no more protests from private teachers because they have learned that these classes interest many pupils in piano who would not study without this stimulus. They have also found that more advanced pupils come to them for private work than ever before. Just recently some of the leading private teachers of the city told me that the best prepared pupils come from our public school piano classes.

A few months ago we made a survey of the musical interests of our children in the public schools and found the following facts. It is well known that comparatively few pianos have been bought since the radio became so popular, but 43% of our homes have pianos. About 26% of our pupils in grade and Junior High Schools have taken lessons and can play. In Senior High Schools 38% can play, which indicates that about 10% wait until they are in Senior High School before beginning or else that fewer pupils are taking piano lessons now than five years ago. Probably both of these are factors in the situation, but the latter is no doubt the greater cause. The fact that so many are now playing orchestral instruments has a bearing on the case.

In our class work we take students from the third to the eighth grades, but very few begin as late as the eighth grade. Our

classes are held in most schools at the following hours: A.M. 8:00-9:00, 11:30-12:30. P.M. 12:30-1:30, 3:00-4:00, 4:00-5:00. In this way the music teachers are given five hours a day, and it is necessary for the pupils to miss only fifteen minutes of school time from any class except at 3:00 o'clock, when many schools have a free activities period and some pupils go for religious instruction. Several of our schools have now accepted piano classes as an integral part of school work and program the work throughout the entire school day. The classes can be alternated so that a pupil need not miss the same school work more than once a month.

The most difficult thing in connection with piano classes is to find a teacher who can do the work. It is very difficult to teach piano to several children at once because they must all be kept interested every minute of the time. Not one private teacher out of a hundred can succeed in class work unless she has had special training for the work, and then only about one out of five will have decided success. When you have found the right teachers, piano classes become a great factor in music education in the school. Some of our best teachers lose very few pupils from their classes, most of them continuing for three or four years. This proves that good class teaching is much more efficient than nine-tenths of the private teaching. The music publishers inform us that 95% of the music bought by piano students is first grade material, showing that a very large percentage of the piano students in America do not progress further than first grade material.

The limits of this article prevent going into further detail, but I want to give the reasons for and the advantages of this type of work:

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Twenty-five per cent of the children above the second grade are studying piano, which means that 12,000 children are taking lessons in piano. Only one-tenth of these, or 1,200, are in our school piano classes, so you can see that 90% of our Rochester piano pupils are still taught by private teachers. However, our piano classes are filling so rapidly in schools having exceptionally strong teachers that we expect to have at least 2,500 pupils in these classes as soon as we can find talented teachers and have them properly trained. The figures here given do not include the parochial schools in which one-fourth of the pupils in Rochester are educated.

We feel that we are performing a real service to our patrons and many of them have taken pride in telling us how much better their children are progressing under the class method. The vocal and orchestral work in our schools is vitalized and made much more efficient because of piano instruction. We are contemplating making a requirement of one or two years of piano for each pupil who uses one of our school instruments.

A word of caution is necessary to supervisors of music who are expecting to organize piano classes. Practically all private teachers think they can do this work, even

if they have never tried it or have had no special training for it. If you let one of these people make a failure in your school it will take three or four years before the school is willing to try the experiment again. We have had several such failures.

There are quite a number of schools now that offer training courses during the summer and two or three that give training throughout the year. Some of these are good. Several methods are now before the public, most of them more or less successful. Our best teachers have studied one or more of these methods and they have been able to supplement with their own ideas and material until they have evolved quite satisfactory courses.

Anyone arranging for the beginning of class work should write to C. M. Tremaine, secretary of the National Bureau for the Advancement of Music, 45 West 45th Street, New York City, for the pamphlet on Piano Classes published by the Instrumental Committee of the Music Supervisors National Conference. This gives more information about the organization of classes than is possible in a short article.

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THE MUSICAL TALENT OF INDIANS

THOMAS R. GARTH and SARAH RACHEL ISBELL

University of Denver

NOTE: Following the article on Musical Talent and the Negro by Guy B. Johnson, published in the October 1928 issue of this JOURNAL, there is presented below a companion discussion of the Musical Talent of Indians. This, like the preceding article, is the result of long and difficult study.

Thomas R. Garth, Ph.D., Columbia University, head of the Department of Education, University of Denver, is the author of many articles on Race Psychology and of a forthcoming book called Race Psychology. Sarah Rachel Isbell, M.A., University of Denver, wrote her master's thesis on The Musical Talent of Indians, Library of University of Denver, unpublished. Miss Isbell is a teacher of mathematics in the High Schools of Denver, but is at the same time a musician.

Since 1919 Dr. Garth has been making expeditions to the Indians in the West and Southwest administering various psychological tests. He has induced graduate students who have been trained under his direction either to accompany him on these expeditions or to go alone. There have been about twelve of these expeditions. In 1923 Professor Garth and some of these graduate students administered to Indians for the first time the Seashore Musical Talent Tests in U. S. Indian schools in Colorado and New Mexico. In 1925 again these tests among others were administered in South Dakota. But the largest testing with the test was made by Miss Isbell at the Chilocco U. S. Indian School in Oklahoma in the spring of 1926.

The work of grading or scoring the 760 test blanks was extremely tedious. Most of this was done by Miss Isbell who with Professor Garth handled the data which is presented in the accompanying article.—P. W. D.

THAT PERENNIAL romancer, the American Indian, always is an object of interest to the white man. Perhaps it is due to the appeal to the slumbering romance in all men covered over by the practical attitudes of civilization. Perhaps our continued interest in the Indian is a case of vicarious romancing. Then again we are continually reminded of this power of charm of the Indian by various phases of his conduct silently parading before us. His ability to arouse in us aesthetic response by means

of his manifold artistry is a never-failing source of wonder so that he becomes a sort of man of mystery in this respect particularly.

And that is just the purpose of this paper—to look into one phase of the aesthetic ability of the Indian by means of scientific method. Our purpose is to require the romancing Indian to submit to our inquiry into his musical talent.

PROBLEM

The question is what musical ability does the American Indian possess in comparison with the white man? Does he excel the latter or is he less gifted?

Our intention is to attack the solution of this problem by means of scientific measuring devices, in this case the Seashore Musical Talent Tests. Unfortunately these tests do not go beyond measurement of such abilities as (1) Pitch Discrimination; (2) Intensity; (3) Time; (4) Consonance; (5) Musical Memory, and (6) Rhythm.

It would have been a very desirable thing to measure other phases of musical talent but group tests for this purpose could not at this time be given.

THE SUBJECTS

The tests were administered to mixed and full blood students in the United States Indian Schools at Chilocco, Oklahoma; Rapid City, South Dakota; and Santa Fe, and Albuquerque, New Mexico.

In all there were 769 Indian subjects tested, 409 Mixed Bloods and 360 Full Bloods. Of the mixed bloods the boys num-

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bered 182 and the girls 227; of the full bloods, the boys numbered 163 and the girls 197. All the subjects, however, did not take all the tests. The educational attainment of the subjects ran from the 5th grade through the 11th grade.

HANDLING THE DATA

(1) Median. We present herewith the scores on the various tests for the several grade groups through the 9th grade for both blood groups (mixed or full bloods), also measures of overlapping on the white median for a grade; (2) the overlapping for sex groups on white median of their respective communities for mixed and full

bloods; (3) the total blood groups on the white medians of the respective communities; (4) the correlations between degree of white blood and score for the fifth grade subjects only.

(See Tables I, II, and III).

INTERPRETATION OF THE RESULTS

In the first place if white or Indian blood made any difference in the performance of the various tests, it should be indicated by the medians of the mixed and full blood respectively. But when one allows his eye to run over the line of the median scores, neither the mixed or full bloods have any particular advantage in any of the tests.

TABLE I

SHOWING RESULTS OF THE MEASURES OF MUSICAL TALENT OF INDIANS NOT INCLUDING THE PERFORMANCE OF 10TH AND 11TH GRADES NOR OF ANY GRADE IN THE RHYTHM TEST SINCE THE GROUPS WERE SMALL

Pitch					
Grade	5th Grade	6th Grade	7th Grade	8th Grade	9th Grade
Blood	F. B. M. B.	F. B. M. B.	F. B. M. B.	F. B. M. B.	F. B. M. B.
No.	83	65	45	80	74
Med.	24.5	43.5	44.7	28.6	24.3
Q ₃	47.6	59.5	69.9	30.2	44.4
Q ₁	1.0	21.4	17.0	...	1.0
% Overlap	22	39	44	22	17
				18	14
Intensity					
Grade	5th Grade	6th Grade	7th Grade	8th Grade	9th Grade
Blood	F. B. M. B.	F. B. M. B.	F. B. M. B.	F. B. M. B.	F. B. M. B.
No.	86	60	48	71	77
Med.	38.7	39.0	54.0	46.1	33.7
Q ₃	80.3	77.7	83.3	79.5	69.7
Q ₁	16.8	10.3	7.7	17.1	5.6
% Overlap	42	43	54	45	35
				41	39
Time					
Grade	5th Grade	6th Grade	7th Grade	8th Grade	9th Grade
Blood	F. B. M. B.	F. B. M. B.	F. B. M. B.	F. B. M. B.	F. B. M. B.
No.	77	81	48	65	79
Med.	73.1	73.5	78.5	58.0	66.9
Q ₃	91.9	90.0	94.6	82.4	85.3
Q ₁	32.0	38.0	33.2	32.5	17.5
% Overlap	56	64	68	59	55
				46	45
Consonance					
Grade	5th Grade	6th Grade	7th Grade	8th Grade	9th Grade
Blood	F. B. M. B.	F. B. M. B.	F. B. M. B.	F. B. M. B.	F. B. M. B.
No.	65	62	46	65	69
Med.	51.8	50.9	63.3	55.1	44.5
Q ₃	76.0	67.5	80.4	78.8	74.4
Q ₁	9.5	27.5	36.1	1.0	15.4
% Overlap	50	50	52	53	42
				36	39
Memory					
Grade	5th Grade	6th Grade	7th Grade	8th Grade	9th Grade
Blood	F. B. M. B.	F. B. M. B.	F. B. M. B.	F. B. M. B.	F. B. M. B.
No.	71	41	41	65	57
Med.	16.0	8.5	9.2	23.5	23.5
Q ₃	47.7	47.4	35.0	40.9	49.5
Q ₁	1.0	1.0	1.0	1.0	1.0
% Overlap	20	08	17	17	19
				13	21

TABLE II
SHOWING PER CENT OF INDIANS ATTAINING AND EXCEEDING THE MEDIAN
OF THE WHITES OF THEIR RESPECTIVE COMMUNITIES

Test	F. B. Boys		F. B. Girls		F. B. Total	
	No.	Overlap	No.	Overlap	No.	Overlap
Pitch.....	164	25%	193	14%	357	19%
Intensity.....	163	46%	197	30%	360	38%
Time.....	163	65%	176	45%	339	53%
Consonance.....	157	44%	172	49%	329	48%
Memory.....	152	20%	167	14%	319	17%
Rhythm.....	108	58%	132	59%	240	59%

Test	M. B. Boys		M. B. Girls		M. B. Total	
	No.	Overlap	No.	Overlap	No.	Overlap
Pitch.....	172	25%	225	19%	397	22%
Intensity.....	175	46%	225	29%	400	38%
Time.....	182	70%	227	47%	409	56%
Consonance.....	168	46%	221	55%	389	47%
Memory.....	149	25%	192	17%	314	20%
Rhythm.....	96	66%	125	41%	221	53%

TABLE III
CORRELATION OF DEGREE OF WHITE BLOOD WITH PERFORMANCE
IN VARIOUS TESTS FOR FIFTH GRADE STUDENTS

Test	No. Cases	r.	P. E.
Pitch.....	77	.16	.079
Intensity.....	81	-.12	.074
Time.....	103	-.10	.066
Consonance.....	82	.001	.081
Memory.....	62	-.012	.095

(The *r*'s obtained above do not indicate any correlation between degree of blood and performance.)

Unfortunately the high variability of the measures impairs the data to some extent. Another line of evidence for difference should be found if such exists in a comparison of the measures of overlapping on the white median of 50 percentile. But this too proves disappointing for these measures do not favor either the mixed or full bloods.

If we were to make a direct comparison of the Indian measures with those of whites as is afforded by the measures of overlapping on the white percentile in Pitch, Intensity, and Memory the evidence appears decidedly against the Indians, whether full or mixed bloods. But in the case of Time, Consonance, and Rhythm the situation is somewhat different. In fact, for the total groups the Indians are slightly better in Time and Rhythm and only slightly inferior in Consonance. However, since an overlapping of 75% is significant only, these overlappings are not to be taken too seriously since none of them are as much as 60 percent.

But the situation in the case of Pitch is serious as well as that in Memory, and the

overlapping in Intensity shows a tendency toward a real difference. But if we could eliminate the performance of the girls the situation with reference to Intensity would be relieved. But the situation with reference to Pitch and Memory remains. And again such a comparison, eliminating the girls' performance, suffers by this comparison in the case of Time and Rhythm.

But in the opinion of the investigators the cognitive limit only has been reached, and not the native limit in the case of Pitch, and certainly learning entered in in the case of tonal memory to favor the record of the white children to the embarrassment of the Indians. For that reason we should consider the Pitch and Memory tests as not being final measures of mixed or full blood Indian ability.

Still another line of evidence is afforded by correlating degree of blood and test performance to see if the degree of White blood improves or decreases the ability in a test.

A sample of results of handling some of the data by this method is given in Table III. We have taken here only the students in the Fifth Grade. By way of illustration there were seventy-seven fifth graders who took the test for Pitch. This included twelve full blood Indians and eleven Whites of the same grade. The degree of blood ran in units of one-fourth blood running from full blood Indians to full blood White. The correlation found here between degree of White blood and ability in Pitch was .16, P. E. .079. (See the Table).

It will be seen that no correlation exists here between degree of blood and test performance in any of the tests.

SUMMARY

And so on the results of these different comparisons we would have to say that no racial differences are indicated here. This seems a fair conclusion to draw since both blood groups, mixed and full bloods, sat side by side and took the tests, and the testing of the whites was presumably conducted in the same manner as that of the Indians. To be sure, the overlappings are sometimes unfavorable to the Indians and sometimes favorable.

If we agree to the exceptions herein made, we have to say that tests of musical talent of Indians when the results are compared with the results of testing Whites indicate no real racial differences.

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GAINING COMMUNITY SUPPORT

(Continued from page 21)

ministrative, teaching and community forces. He dare not be selfish of his time and energy. He must make his subject fit into the curriculum with minor adjustments and not expect the established customs to change radically to suit his views. He must, of course, have in mind a definite constructive program of growth; but this program will grow faster through gaining a point at a time and proving its worth than by forcing big issues and incurring thereby the displeasure of many in the community. He must at all times be broadminded, guarding against commercial influences or alliances that would restrict his independence of action. And lastly he should so govern his mode of action and living that the personal respect of the community may develop into a valuable asset. When the supervisor has this respect and has proved himself worthy of full coöperation the desire of the community for his product can be easily aroused.

The most effective way to stimulate this necessary desire is to plan a city-wide music festival. Train the talent in the schools, although it be meagre, and combine the groups into large ensembles and give two or three programs inviting the public to come, see and hear. The supervisor must, of course, exercise good judgment in selecting his program, keeping in mind the limitations as to the amount of time for preparation and the abilities of his groups. An easy program of

good numbers well performed, should be his aim. Further extension of the influence of public performance can be carried out with smaller groups appearing before community audiences in their own schools or before parent-teacher organizations. Promoting a music memory contest is also worthy of consideration. A movement of this kind properly conducted has educational value and is of such nature as to gain the interest of an entire community.

The cost of public school music will not prohibit its growth if the supervisor's efforts for results with what material he has at hand have been worth while. An instrumental program of class lessons can be installed which will be self-supporting through the fees received from pupils enrolled. Local private teachers can be trained to take charge of these classes and will teach them for the enrollment fees collected. After a year or two of these lessons the outgrowth should be orchestras and bands in the schools over the city or in churches and clubs of various types. When these organizations get under way and show evidences of success along with the vocal program, the taxpayers through their Board of School Directors are willing to consider requests of the supervisor for assistants as well as larger budgets for equipment and supplies.

Once the enthusiasm for public school music has been generated and the supervisor has succeeded in getting the support of the community, his chief concern is in being able to hold that support. If his work and that of his assistants has been based on a constructive program; if a real love of music has been instilled in the hearts of the pupils; if a steady growth in music appreciation is evident; if community life is gladdened by the spirit of music in the homes—then the public is getting value received for their money and the question of non-support should never enter.

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Book and Music Reviews

Conducted by WILL EARHART. *Director of Music, Pittsburgh, Pa.*

Project Lessons in Orchestration, by Arthur E. Heacox. (Oliver Ditson Company.)

Many good treatises on orchestration have been written, but it has remained for Professor Heacox to give us a thoroughly practical yet comprehensive and musicianly textbook. Nothing that has come to my notice can adequately take its place. Moreover, that place is a basic one. It is precisely the sort of work that should prove most effective and helpful to nine-tenths of the thousands who constitute the classes in orchestration in our music schools. They would learn, instead of yearn, by the use of this book.

Its excellence springs from many factors, all consistent and all integrated in a clear-cut method that arises out of easy familiarity and long teaching experience. First, the method is pedagogically sound and modern "project lessons," skillful and clever, form the course from the very first. Then there is elimination of profundities that would only fill the mind of the learner with confusion and discouragement and that are usually included (*when* they are) for no better reason than that the author wishes to forefend himself against suspicion of superficiality or ignorance, no matter whether the pupil profits or suffers by his inappropriate display of erudition. And the result here is not superficial, it is lucid and stimulating. At no point are the higher peaks of the art of scoring absent from the horizon; but the learner properly fixes his attention upon his present ascending steps through the foothills.

There is nothing new in the book, of course, but there is a deal of the old that never got itself said so clearly before. The things that every competent composer for orchestra knows are said here. The things that even many competent composers do not know but that are usually included in books on the subject are left unsaid. But not unsuggested! Allusion, quotation, bibliography, directions for extension study, are such that no teacher could follow Professor Heacox in teaching the course without adding those overtones that in all study must be brought in to give proper character and richness to the fundamentals.

It is an admirable book and appears destined to extraordinarily wide use.

WILL EARHART.

* * *

Manual of Harmonic Technic, Based on the Practice of J. S. Bach, by Donald Tweedy. (Oliver Ditson Company.)

Here, at last, is a discourse on *music* that speaks of infinite shades and profundities of tonal effect

as an ardent musician likes to speak of them, and which is yet put forth to serve as a harmony textbook. It is as fair a harbinger of improvement in musicianship in America, and as indubitable a sign of advancement already made, as I have seen in many months.

"New" harmony textbooks have been reviewed in plenty in these columns. Several were valuable because they presented old matter more simply, clearly, powerfully, and so struck off old shackles, gave greater musical freedom to the student. Others were so empty that diligent reading disclosed no justification for their printing beyond the fact that they defined a major third or a diminished fifth in terms that had never been used before—usually for palpably good reasons.

But this book is new and fundamentally new. Its approach is different, the field it covers is different and much greater, and its material appeals to, and would develop, a new and stronger musical intelligence. It is courageous, too, in its faith that such musical intelligence is potential among harmony students: but its grasp and power are so great that this faith will be fully justified.

While its title suggests something of the book's methods, the breadth and vitality of harmonic study which it undertakes are far beyond the mere necessities imposed by its alliance with Bach. Bach's 371 Choralgesänge have often been used as models by harmony teachers without instruction becoming so broad and rich as Mr. Tweedy has here made it. This is to say that allying Bach with Tweedy is here quite as important a fact as that Mr. Tweedy allied himself with Bach. Others have chosen a good text: Mr. Tweedy has preached a great sermon on it.

The great teacher is probably not one who teaches the multiplication table more efficiently, but is one who gives it deeper significance and reality. When Mr. Tweedy, in "Preliminaries" and elsewhere, teaches such things as intervals, he may give them greater horizon but he is not more "efficient." (Call in the testers and see.) Indeed, I think he fumbles intervals quite a bit, much of page 14 befogging what finally is handed the waiting reader on page 15. But even the Yankee quality of turning out more and better pins per minute, so to speak, is far from absent; and the much greater fact is that here something infinitely more important than the little shiny pins of dead harmonic knowledge is being turned out. Musically discerning minds are being appealed to: and as they are all about, when the true teacher speaks, they will awaken.

Of course the book is not for very young and musically inexperienced beginners. Students of music of college age, however, who are beginners

in harmony, will not find it difficult. Of course, it requires genuine thought and study, instead of the memorizing of rules, but acquisition of understanding is an adventure and memorizing is a drudgery, so the greater emprise, I fancy, is the easier. At any rate it is the only one fit for aspiring human beings.

This review is more rhapsodical than informative—in which it is inferior to the work it discusses. But the best place to discover what interesting presentments Mr. Tweedy makes of triads and doublings and inharmonic tones and other such old topics is in the pages of his book. There he does not teach so much as set the student to learning—the one and only task that every true teacher longs to perform.

The book is provided with appendices, and with an index which completes its practical value. I would better state that it is full of information—all "essentials" and much that is beyond the usual run of these—but these are dwarfed, as they should be, by a larger intention and method.

WILL EARHART.

* * *

The Violin: Its Famous Makers and Players, by Paul Stoeving. (Oliver Ditson Company.)

Many books of "The Pocket Music Student" series, in which Mr. Stoeving's book belongs, have been reviewed in these columns. As volumes are added the solid merit of this publishing venture becomes more apparent. A complete set of the handy little volumes will provide an uncommonly useful section in any musician's library.

Mr. Stoeving writes *con amore* and with unfailing enthusiasm. His animated style, his wide knowledge, and the vivid imagination which enables him to reconstruct past periods so that they live before the reader, work together to provide most pleasant and profitable reading. Chapters IV, V, VI and VII, entitled, respectively, Pioneers and Progress; Some Early Masters; Viotti; Paganini, are particularly rich in this respect.

The first three chapters deal with origin, construction and makers of the violin, and early fiddlers. The last three chapters discuss the general development of the art of playing, methods of

playing, and the contributions that various nations have made as represented by lists of their famous players.

The book as a whole is not only informative to the general musical reader but is of equal interest, because of its wealth of detail, to the accomplished violinist.

WILL EARHART.

* * *

Analytic Symphony Series, edited by Percy Goetschius, Mus. Doc. (Oliver Ditson Company.)

Two new titles give opportunity again to commend the series to the attention of all the pianistically competent who would gain the intimate acquaintance with symphonies that can come best from playing them one's self on piano.

The two new issues, numbers 13 and 14 of the series, are Symphony Number 4, in A-Major, Mendelssohn, and Symphony Number 5, in B-flat Major, Schubert. The latter especially, since so few know it, is just now of very great interest.

Each book contains an excellent portrait of the composer, a biographical sketch, a "critical note" in which the symphony following is discussed, and an "explanatory preface" which analyzes the symphonic form in general. The pages of music, moreover, bear annotations that clearly and fully analyze the form, and careful phrasing and fingering markings provide further assistance. No helpful detail, indeed, is omitted: which might be said in other words by repeating that the editor is Dr. Percy Goetschius.

WILL EARHART.

* * *

Short Songs for Small Singers, by Finnberg, Johnson, Lillegren and Vanderhoof. (Eldridge Entertainment House, Inc.)

A pithy Preface by T. P. Giddings is well worth reading. Its first sentence, "The smaller the child the smaller the song," discloses the platform upon which the book rests. The four composers are teachers in the Minneapolis, Minnesota, and Madison, Wisconsin, schools. Some of them have contributed many texts, as well as tunes.

Besides brevity, the tunes have the merit of unsophistication. It is evident that the writers are

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not trained composers. In consequence their tunes have an individuality, an original, unlooked-for charm, that one finds ordinarily only in folk-songs. Occasionally, of course, such innocence leads to melodic crookedness and awkwardness, as in the approach to the cadential tonic now and then. At those moments the writers probably grew conscious that they were composing. In the main, however, the tunes gain only strength and originality from the lack of conscious "composing" effort: and one can omit the tunes that are crooked and still have an exceptionally large number left for use, for the little, inexpensively printed book contains eighty-four songs.

It remains to be said that the words are as good as the tunes, and in the same way. As the authors and Mr. Giddings are right in their preference for brevity, this adds to a list of virtues quite sufficient to lift the unassuming volume to a very high place among late rote-song books.

WILL EARHART.

* * *

The Songs of Schubert, by C. E. Massena and Hans Merx. (G. Schirmer, Inc.)

From the thrice-larger number of Schubert songs the authors have selected two hundred. The titles of these appear in alphabetic order, and in connection with each title appears the name of the author of the text, a statement of the original key, the date of composition, the opus number, and the thematic subject, in staff notation, with its accompanying German and English text.

Following the compact heading, the authors sketch briefly the scene or story of the song, describe salient features of melody, accompaniment, style or mood, and offer helpful suggestions to the singer, and at times to the accompanist, as to interpretation and performance. The aim, as well stated in a Foreword, "is to supply singers, teachers, students and accompanists (as well as the music-lovers who attend song recitals and 'listen in' on the radio) with a guide to a proper appreciation of the Schubert *lieder*, and to their artistic performance in public or in private." It achieves its aim well: and as it appears to be the sole occupant of its very interesting field it should prove extremely helpful to the large public it addresses. Certainly no singer who ever essays any of the Schubert songs can well afford to be without this book.

WILL EARHART.

Dryads' Kisses. Music by W. Otto Miessner, poem by Alice C. D. Riley. (Miessner Institute of Music.)

Each dryads' kiss makes the recipient ten years younger. An octogenarian shepherd is by such means transformed to a youth of twenty-one. Hardly has he sung an impassioned love song appropriate to that age when the impish dryads, by another kiss, reduce his age to eleven; and then, as he completes a song, "Beautiful May Time," to one. They relent as his mother sings a lullaby, and refrain from kissing him into oblivion.

The poem, from the graceful pen of Mrs. Riley, is charming. As might be expected from one who has done so many song-texts for youth, it sets well on the lips of children.

Those who know the songs of Mr. Miessner will expect many excellent qualities in his music, and they will not be disappointed. Captivating melody, a sure feeling for the spirit of youth, melodic lines that fit the voice, and competent dealing with form are ever present. It is refreshing to scan again a work that has design instead of splotches of color only—that is, a Persian rug instead of a crazy quilt. Color is appealing but one can't help but feel that it is better when disposed in orderly patterns. Of course, the unspoken demands of children, for whom the work was written, led to a clarity of structure that would not be equally necessary for adults. The melodies, too, are a bit mellifluous, and, if one may say so, are occasionally touched with a trace of light opera sweetness and sprightliness. However, it is quite as easy to overlook an occasional Victor Herbert prettiness as it is to overlook restless and heavily labored striving to be impressive and different, and of this latter sort of effort there is certainly no trace in this cantata. Mr. Miessner writes well and extremely effectively, but he does not try to give his work portentousness merely by going about it in a vague and large mood.

Because of its nice adaptation to the voices, minds and hearts of the singers, and to the minds and hearts of hearers as well, this cantata will probably find place in many important Festivals. In fact, rehearsals of it are even now under way in one large city, and another city, we are informed, has accepted the work for production this coming spring. Such action on the part of two supervisors whose musical judgment is of the best, is further testimony to the merits of the work.

WILL EARHART.

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Robin Goodfellow, by George H. Jones.
(Oxford University Press, American
Branch, New York.)

This scintillant little cantata for children's voices, two parts, is dedicated to the boys of Dudley Grammar School, and is published for the Midland (England) Festival of 1929.

Text and music are in elfland, and worthily do they maintain their place in that difficult realm, where awkwardness or dullness would bring swift undoing. Mendelssohn in *Midsummer Night's Dream*, and again, in a way, among the eerie figures of *Walpurgis Night*, proved his right above all others to enter the domain of unrestrained fantasy. It is not without significance that one feels no impropriety in making this reference while discussing the cantata, "Robin Goodfellow." In fact, the thought was unavoidable. More than once during a reading of this work, its lightness of touch, its unfailing sparkle and animation, its sure control of characteristic effects, brought memories of the best hobgoblin music to mind. Not that there is imitation or reminiscence in it. The composer has his own individuality and quite his own technique. One suspects, for instance, that there are more modern dissonances in this little work than in all Mendelssohn's *Midsummer Night's Dream* and *Walpurgis Night* music combined: for even fairies and witches, with Men-

delssohn, rode usually on not very high piles of thirds. These dissonant combinations give a piquancy that is refreshing: and lest the cautious conductor be apprehensive, it must be said that they trouble the voice lines and the ears of the children hardly at all, so cleverly are they disposed in the accompaniment. Then also there is a touch of jolly English folksong character that differentiates this from other music of similar general character.

It is a work which no Festival conductor who plans for a chorus of children can afford to overlook. If my impressions, necessarily briefly gained, are correct, and if the orchestration adds all that the piano score leads us to forecast, a brilliantly effective and altogether delightful work has come into the Festival repertory.

WILL EARHART.

* * *

Musical Foundations, by John E. Borland.
(Oxford University Press, American
Branch, New York.)

When this book came to hand last spring it so completely won the esteem and affection of the reviewer that he made it for a time an intimate companion. But one day he quoted from it to a professional friend, and in a burst of enthusiasm—from both—the friend carried it away ^{in v.} for himself. As he read, his enthusiasm

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He said so; and his actions bore out his words. But had he liked it less, this review would not have been delayed until, after a proper—or *was* it proper?—interval, another copy could be got from the publishers.

A lovely thing is a book through which you make the acquaintance of a gentle, genial, wise personality. Such unpurchased bounty this book gives.

Mr. Borland was for many years Musical Advisor and Inspector to the Education Committee of the London County Council, and when his book was written (in 1927) was still acting in an advisory capacity to that body. The knowledge and faith that actuated him in that work and the opinions and wise conclusions that he reached through such richly varied experience, make up the substance of his volume. The highly qualified and experienced supervisor here pauses to survey his field of work—its values, technique, possibilities, methods, materials, conditioning circumstances. Nothing is omitted.

There are eight chapters: A General Survey; Practical Ear-Training; Voice Training; Eye-Training; On Listening to Music—"Appreciation"; Songs for Schools; Other Musical Activities; Concerts for Children. No effort at condensation is apparent, yet in some eighty pages these eight are discussed basically, broadly, in practical, and withal beautifully. As suggestive add the following topics, selected from Chapter I (nine pages) may be named: Old and New Views; Week Spots; Montessori and Dalcroze; Part-Singing; Departmentalism; Choice of Songs; Psychology.

In Pittsburgh we have adopted the book for the professional reading course of the supervisors of music. High worth and practical interest were a combination not to be resisted.

WILL EARHART.

* * *

Toy Orchestra Scores. Arranged by J. Lilian Vandevere. (C. C. Birchard and Company.)

Perhaps they should be called Rhythmic Orchestra scores, but the word "rhythmic" is much too

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restrictive. More than rhythm is developed by such orchestras. On the other hand the word "toy" is also inaccurate.

The titles of the scores and parts received are as follows:

Santa Claus Comes...	J. Lilian Vandevere
Ballet Music from Rosamunde...	Schubert
Children's Piece	Mendelssohn
Dorothy	Seymour Smith
The Gipsy	Bohm
Spanish Dance...	Moszkowski, Op. 12, No. 1

The scoring is usually for Triangle, Cymbals, Bells, Tambourine (or Jingle Sticks), Drum, Wood Block, Rhythm Sticks, Castanets, and Piano. The Moszkowski Spanish Dance uses in addition a Xylophone, and a Narrator is added in the very interesting "Santa Claus Comes"—a delightful number which most of us will want to use regularly at Christmas time.

It is somewhat impracticable and probably needless to attempt here further description of the separate numbers. They are all good and are heartily commended, not only for individual worth but because the toy orchestra is an important factor in music education and the writer rejoices to see it studied, refined and given high place. These publications have led the way in such development, and have deserved the success they have had.

WILL EARHART.

* * *

Rosamunde. Music by Franz Schubert. Book by Alexander Dean. (Silver, Burdett and Company.)

Only unmeasured praise can be given such a publication as this. It is a scholarly, musicianly

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piece of work, undertaken as a contribution to the Schubert centenary, and carried through with unremitting care.

There is no time or space to picture in detail the research and labor involved. The original book written by Wilhelmina von Chezy—and which appears to have been the principal cause for the failure of the musical play—has disappeared. The music itself was long lost, is not certainly all recovered now, and there was no guide, since the play itself was missing, as to the order in which the musical numbers had appeared. The story of the reconstruction of the work under these and many similar difficulties is told in an Introduction, and is a fascinating story in itself. Not without patient labor and the coöperation of many gifted and conscientious workers could the complete book be issued. Alexander Dean, Assistant Professor of Drama, School of Fine Arts, Yale University, reconstructed and wrote the book; Ann Marie Smith arranged the piano score and the finale; Charles L. Mudge translated the lyrics; Frank Poole Bevan designed the scenes and costumes; Francis Findlay, Director of the Department of Public School Music, New England Conservatory of Music, orchestrated the interpolated solos and transposed orchestral parts to fit modern instrumentation.

One is tempted to outline the entire series of pieces that constitute the present work, and trace the source of each; but that is admirably done in the Introduction and should be read there. It is sufficient to say that the spirit and the letter of the original have been retained so far as devoted effort could accomplish the task, and a beautiful art-work has thereby been bestowed upon us.

While of eminent artistic worth, the work is not difficult. Professor Dean well says: "Even in the very few cases where it is difficult, the score, like a Shakespearian play, is so gloriously fine and appealing even if handled somewhat inexpertly, that it lives and stands by its own power and beauty."

There is an educational sermon in that!

As substantiating these opinions of both the worth and the practicability of the work, it may be stated that two Pittsburgh high schools have already ordered copies and are beginning rehearsals.

WILL EARHART.

* * *

Two Hundred Songs for Junior and Senior High Schools, by Kwalwasser. (Smith, Hammond and Company.)

The preface states: "Every song has been subjected to the scrutiny of critical musical, psychological and pedagogical considerations"; and further: "It is axiomatic that attractive musical material facilitates the learning process. Ease of learning is directly related to the degree of beauty possessed by the materials to be learned."

The statements are quoted because they forecast

a quality which the reviewer first discovered in the pages of the book itself: namely, a basis of choice and a nice discrimination that have led to a selection of songs that it would be hard to excel. These two hundred songs belong to junior or senior high school youths, and those youths will like them and want to sing them. It is but stating a fact literally to say that only one song in the collection seemed, from this standpoint of pupil-interest, at all doubtful. If this impression is correct, the book has attained extraordinary success in a feature of greatest importance.

With respect to the vocal lay-out one may have less confidence. Any editor providing song-material for junior and senior high schools together—or, for that matter, for either alone, especially junior high—is confronted with the alternative of making several books, each adapted to some one of the diverse types of chorus which unusual vocal conditions and the exigencies of scheduling create, or else of placing in one book a more limited number of songs for each of the many kinds of groups that are sent to the music classroom. Dr. Kwalwasser has clearly chosen this latter alternative; and the differing groups will consequently find themselves delightfully at home vocally on some pages but will be comparatively ill-suited vocally on others. Nevertheless, the work has been done so skilfully, and the total number of selections is so large that every choral group will find a quite generous amount of attractive and practicable material. Especially will all treble voice groups be supplied; for Dr. Kwalwasser, in obedience to an earnest belief which is cogently set forth in the preface, has included a large number of unison songs, and some of these exceed the range of all high school voices except the unchanged treble. Songs for two parts, treble (some of which are not unexceptionable as to the arrangement of lower parts) and for four parts, mixed, make up the larger part of the remainder; though there are also attractive songs for three treble voices and for two treble and baritone.

The songs are drawn from many sources. Folksongs, Negro spirituals and selections from Gilbert and Sullivan operas appear in considerable numbers; and a large number of the greater composers, including Humperdinck, Schubert, Mendelssohn, Verdi, Schumann, Gluck, Beethoven, Rachmaninoff and many others, are represented by characteristic yet simple selections. There are also two or more new compositions each by Dr. Kwalwasser himself and by Richard Kountz, and they are good enough to make one wonder whether, despite the prejudice against it, more might not have been advantageously included, even to the displacement of some of the more familiar folk-songs. However, the selections of the material in this book is the last think one would be disposed to criticize. It is likely to give the book an extensive vogue, and a place in the home circle as well as in the school.

WILL EARHART.